

THIRTY-FIRST BACH FESTIVAL HELD IN BETHLEHEM

'Passion According to Saint John', Cantata, a Recently Discovered Aria, and a Duet for Chorus in First Day

Bruce Carey Conducts

Mass in B Minor Given as the Second Half—Louise Lerch, Lilian Knowles, John Priebe, Julius Huehn and Edward Rhein Among the Soloists

By WARREN H. POTTER

BETHLEHEM, PA., May 29.

BETHLEHEM's Bach Festival, one year past the mature age of thirty, was held in Packer Memorial Chapel on the grounds of Lehigh University under the direction of Dr. Bruce Carey on May 27 and 28. Besides the B Minor Mass, which each Spring is given on the final day of the festival in two parts, this year's program included the complete 'Passion According to Saint John', a cantata new to Bethlehem, 'All Things Are by God Ordained'; the aria for contralto, 'Bekennen Will Ich', from a lost cantata found in 1925 and published in 1935, and the choral duet for soprano and alto, 'We Hasten with Feeble, but Diligent Footsteps'.

The soloists were Louise Lerch and Mrs. Lloyd T. Diebert, sopranos; Lilian Knowles, contralto; John Priebe and Edson Hardy, tenors; Edward Rhein, baritone; Julius Huehn and Howard J. Weigner, Sr., basses. Dr. T. Edgar Shields was the organist, Dr. Ernst Victor Wolff, the harpsichordist, and members of the Philadelphia Orchestra assisted. Dr. Carey conducted all four performances.

Chorus Upholds Tradition

The Bach chorus, with little or no publicity, except what it, by its own merit, has deserved and with the inspirational guidance of men like the late Dr. J. Fred Wolle and the present conductor, Dr. Carey, has built in thirty-one years a tradition of choral singing devoted to the music of Bach that has had a far-reaching artistic effect. The heart of the festival is to be found in the work of the chorus, men and women of German and Welsh stock, who have given freely of their time that a culture may be continued. Rehearsals begun in October and November continue weekly throughout six months of the year to culminate in two days of music, and the allegiance of the Bach chorus to its traditions has become a devotion.

The festival began on the afternoon of May 27 with old hymns played by the Moravian trombone choir from the tower of the chapel followed by the

(Continued on page 12)

Personalities at the Bach Festival



Taking Part in Bethlehem's Annual Bach Concerts Were, Left to Right: John Priebe, Tenor; Dr. Bruce Carey, Conductor; Julius Huehn, Bass; Louise Lerch, Soprano; Alexander Zenker, Concertmaster; Gretchen Newhard, Pianist, and Dr. T. Edgar Shields, Organist

WASHINGTON TO HAVE 'WALKÜRE' TO OPEN HOLLYWOOD BOWL

Structure to Be Anchored in Potomac Near Lincoln Memorial

WASHINGTON, D. C., June 10.—With Federal Government approval of a \$25,000 WPA project for construction of an acoustical shell, the National Symphony Orchestra is now completing plans for another series of Sunset Symphonies at the Potomac Watergate. According to C. C. Cappel, orchestra manager, twelve concerts will be given beginning Sunday, July 10. There will be Sunday and Wednesday concerts each succeeding week through Aug. 17. Hans Kindler, the orchestra's conductor, will be general director of the entire series. He will conduct the first two and the final concerts, and the others will be led by guest conductors. Virtually the entire personnel of the National Symphony is retained for the summer concerts. C. Marshall Finnan, superintendent of National Capital parks, is supervising the designing of the shell. The structure will be placed on a barge to be moored thirty feet from the bank. It will be constructed in sections so that it can be dismantled and stored away each winter.

The personnel of the committee, appointed by the board of directors of the National Symphony Orchestra Association, to guide the policies of the summer's concerts is composed of Harold

(Continued on page 4)

Singers Include Stueckgold, Jeritza and Althouse—Hageman to Conduct

HOLLYWOOD, June 10.—Wagner's opera, 'Die Walküre', with Maria Jeritza as Brünnhilde; Grete Stueckgold as Sieglinde, and Paul Althouse as Siegmund, will inaugurate the seventeenth consecutive season of "Symphonies Under the Stars" in Hollywood Bowl on July 12. Richard Hageman, now composing music for Paramount's 'If I Were King' production, will conduct. Other operas to be heard will be 'Cavalleria Rusticana', with Jeritza as Santuzza; 'Butterfly' and 'Martha'. Other conductors for the operas will be Dr. Richard Lert, Pietro Cimini and Carlo Peroni. Among the singers will be Helen Jepson, Gladys Swarthout, Richard Bonelli and Charles Kullman.

José Iturbi will conduct the first four orchestral concerts, followed by Dr. Artur Rodzinski of the Cleveland Orchestra; Eugene Goossens of Cincinnati, and Otto Klemperer. Rosa Ponselle will be the first soloist, appearing on the night of July 15.

The offices of the Southern California Symphony Association, which sponsors the summer series in the Bowl, has opened summer offices in the Professional Building in Hollywood, and is organizing its corps of assistants for the season.

HAL D. CRAIN

WESTMINSTER CHOIRS SING NEW WORKS BY AMERICANS

Third Talbott and Contemporary Native Music Festival of the Westminster Choir School Held at Princeton

Williamson Is Director

Composers Represented Include Barber, Vincent, Creston, Etler, Landau, Stringham, Daniels, Piston, Copland, McDonald and Harris

By ROBERT SABIN

PRINCETON, May 29.

AN audience which taxed the capacity of the auditorium heard Curt Sachs open the third Talbott and Contemporary American Music Festivals of the Westminster Choir School on the morning of May 23 with a lecture on the music of the Sixteenth Century. Afternoon and evening concerts brought choral and chamber music to hearing under well-nigh ideal conditions, for the campus has a view across verdant meadows and lawns on all sides and is isolated from traffic.

Dr. Sachs, who was introduced by Dr. John Finley Williamson, pointed out that the Sixteenth Century was primarily one of struggle, marked by the emergence of an independent and secular instrumental music. Palestrina, he said, was the last great outpost of the past, not a pioneer. The lecture was illustrated with beautiful examples, recorded as part of *L'Anthologie Sonore* in France under Dr. Sachs's direction. This anthology is a history of music in records.

Three Choirs in Opening Concerts

Three choirs appeared in the two concerts of the opening day: the Westminster Choir and two others which have been formed from the student body. Roy Harris, who arranged all of the programs, spoke briefly, and several composers were present to hear their music. Dr. Williamson, Joseph Lautner and Henry Switten conducted the choirs. The afternoon program began with a first performance of Samuel Barber's 'God's Grandeur', a vigorous work in free polyphonic style with plentiful dissonances, uneven and a bit over-strained, but powerful. Three members of the Roth Quartet, which did distinguished service in all of the chamber works heard, joined Alvin Etler in his 'Six from Ohio' for oboe and string trio. Brisk, syncopated rhythms alternate with plaintive episodes in these pieces, which blend oboe and string tone deftly. Two of the six came from Ohio via Russia and Finland; others had an authentic American folk-flavor.

John Vincent's String Quartet opened

(Continued on page 6)

Lily Pons Marries André Kostelanetz



Lily Pons, Metropolitan Opera Soprano, and André Kostelanetz, Conductor, on Their Wedding Day

SILVERMINE, CONN., June 4.—Lily Pons, Metropolitan Opera soprano, and André Kostelanetz, radio orchestra conductor, were married at the home of the bride here on the afternoon of June 2. The ceremony was performed by Nehemiah Candee, senior judge of the City Court of Norwalk, Conn. Geraldine Farrar was matron of honor and Charles H. Harris, a retired manufacturer of Norwalk, was best man. After a wedding luncheon, the couple left for a short honeymoon at White Sulphur Springs.

Mme. Pons announced her engagement to Mr. Kostelanetz in 1936. She had been married in 1925, to André Mesritz, but this marriage was terminated by divorce in 1933. In applying for the license, Mme. Pons said that she was born thirty-three years ago in Draguignan in the South of France. After graduating from the Paris Conserva-

toire as a pianist, she made her debut as a singer at the Théâtre des Variétés in the French capital. Her American debut was made as Lucia di Lammermoor on Jan. 3, 1931.

Mr. Kostelanetz, who is thirty-six, was born in St. Petersburg, Russia, and conducted opera there before coming to this country. This is his first marriage.

Mme. Pons will fly 8,757 miles to sing in Buenos Aires next month. She has been engaged for six weeks at the Teatro Colon and will also give four recitals in the Argentine capital. The only stopover in the flight will be at Rio de Janeiro for two days.

Mme. Pons will begin a concert tour of the Southern states in Atlanta in October, will sing with the San Francisco, Los Angeles and Chicago Operas in November, and rejoin the Metropolitan in early December.

OUTDOOR OPERA FOR N.Y. MUSIC LOVERS

Randall's Island and Jones Beach to Hear Popular Successes

Seven musical works will be presented this summer in the Randall's Island Municipal Stadium and at Jones Beach by the Messrs. Shubert and Fortune Gallo. At the former, opening on June 28 with 'Showboat', the repertoire includes 'Countess Maritza', 'Sally, Irene and Mary', 'Bitter Sweet', 'Rio Rita', 'Babes in Arms' and 'The Great Waltz'.

The Stadium operetta week will begin on Tuesdays and play through Sunday nights. There will be no Monday performances except of 'Showboat' on July 4. This work will run for two weeks. Popular prices will prevail.

The Jones Beach season will be given by arrangement with the Long Island State Park Commission.

The first operetta there, on Saturday night, June 25, will be 'The Three Waltzes'. Except for June 26, this production will continue nightly through July 2. Performances will be given nightly throughout the season, except Sundays, with a weekly change of bill.

STEEL PIER OPERA PLANS ITS ELEVENTH SEASON

Jules Falk Announces Repertoire for Performances at Atlantic City

ATLANTIC CITY, June 10.—The Steel Pier Opera Company begins its eleventh successive year on June 30. The organization, holding a record for presentation of grand opera in English, is the outgrowth of operatic and symphonic concerts begun with the opening of the Steel Pier on June 18, 1898.

During the summer season, which will continue until the middle of September, performances will be given every Thursday and Friday evening. Jules Falk, director, announces the following operas among the season's rep-

ertoire: Verdi's 'Rigoletto', 'La Traviata' and 'Il Trovatore'; Smetana's 'The Bartered Bride'; Bizet's 'Carmen'; Offenbach's 'The Tales of Hoffman'; von Flotow's 'Martha'; Donizetti's 'Lucia di Lammermoor'; Gounod's 'Faust'; Mascagni's 'Cavalleria Rusticana' with Debussy's 'L'Enfant Prodigue', and Leoncavallo's 'Pagliacci' with Pergolesi's 'La Serva Padrona'. Henri Elkan will conduct.

RIDGEFIELD ESTATE TO HOUSE FESTIVAL

Dunrovin, Playhouse Built by W. M. Sullivan, to Be Scene of Intimate Music Events

RIDGEFIELD, CONN., June 10.—A music festival will be given at Dunrovin, playhouse on the estate of William Mathews Sullivan, under the auspices of the Chamber Music Society of America, on June 18, 25, and July 2. Eddy Brown is general director.

The playhouse was built primarily for the production of intimate opera in English, and it is the intention of Mr. Sullivan and his associates to create a permanent Dunrovin Opera Company, similar to that at Glyndebourne in England. The festival will be opened on June 18 by the Motet Singers of the Desoff Choir, Paul Boepple, conductor, assisted by an orchestra chosen from members of the New York Philharmonic-Symphony and the Metropolitan Opera Orchestra. Ralph Kirkpatrick, harpsichordist, and Amri Galli-Campi, soprano, will be soloists.

At the second of the three events on June 25 a chamber orchestra will be conducted by Mr. Brown. The soloists will be Grete Stueckgold, soprano of the Metropolitan Opera; Georges Barrère, flutist, and Alice Ehlers, harpsichordist.

Mozart to Be Sung in English

On July 2 scenes from Mozart's operas, including part of the first act of 'Così fan Tutte', scenes from the first and second acts of 'The Magic Flute' and the entire second act of 'The Marriage of Figaro' will be sung in English under the baton of Fritz Mahler. The casts will include Charlotte Symons, Amri Galli-Campi, Helen Olheim and George Rasely of the Metropolitan, Rosemarie Brancato, Agnes Davis, Donald Beltz, Emile Renan and Abrasha Robofsky.

Associated with Mr. Brown and Mr. Sullivan in arranging the festival, besides Mr. Mahler who will conduct the Mozart performances, will be Felix Brentano, stage director; Marco Monteforo, art director of the Radio City Music Hall productions, and Mr. Boepple.

Summer Series Planned for National Capital

(Continued from page 3)

A. Brooks, Mrs. Eugene Byrnes, Charles W. Eliot II, John Rowland Hill, Frank B. Jelleff, Milton W. King, L. Corrin Strong, Mrs. Edwin M. Watson, Laurence E. Rubel, Hans Kindler and C. C. Cappel.

Dr. Kindler announced that programs throughout the summer will be built along the lines that provided such popular attractions when the Sunset Symphonies were inaugurated in 1935.

The site of the Watergate is one of the most interesting concert places in America. It is just west of the Lincoln Memorial, and the Arlington

Memorial Bridge swings across the Potomac river immediately to the south. Steps descending from the upper roadway to the water's edge provide seating accommodations for the majority of listeners. JAY WALZ

MUSIC FESTIVITY ENDS AT EVANSTON

Chiefly Operatic Evening Concludes Four-Day Cycle—New Work by Noelte Given

EVANSTON, ILL., June 10.—The four-concert cycle of the twenty-sixth Evanston Music Festival came to a close in Northwestern University gymnasium on the evening of May 21 with a program devoted chiefly to operatic excerpts. The greater portion of the conducting was done by Frederick Stock, while Hans Lange, and Max Krone led the Chicago Symphony in shorter assignments.

The three guest soloists were Helen Jepson, Giovanni Martinelli and Julius Huehn, all of the Metropolitan Opera. The large Festival Chorus and the A Cappella Choir of Northwestern University also took part.

Soloists Warmly Welcomed

Mr. Martinelli was warmly welcomed and received an ovation after his singing of 'Celeste Aida' and the lament from 'Pagliacci'. Miss Jepson collaborated with Mr. Martinelli in the duet from the 'Garden' scene in 'Faust' and with Mr. Huehn joined them in the closing trio from the same opera. Mr. Huehn sang the air 'It Is Enough' from Mendelssohn's 'Elijah' and 'Song to the Evening Star' from Tannhäuser skilfully.

Another interesting feature of the evening was the first performance, ably sung by the A Cappella Choir under Max Krone, of the romantic, new eight-part choral 'Night Song' by Dr. Albert Noelte of the Northwestern music faculty. Toward the end of the performance Dr. Stock's contribution to the festival was recognized by a brilliant fanfare from the orchestra.

At the afternoon performance on the previous day, May 20, Robert Basso, violinist in the Francis Scott Key School on the West Side of Chicago and only thirteen years of age, was soloist under the sympathetic direction of Dr. Stock, playing Vieuxtemps's 'Fantasia Appassionata' with the orchestra. His playing bespoke excellent training and genuine musical ability. The chorus, exceptionally well prepared, sang a group of American folk-songs, classics, and the late Henry Hadley's setting of Lincoln's 'Gettysburg Address' and Flemmings's 'Integer Vitae'.

Hans Lange took over the baton for the second concert on Thursday, opening the program with Brahms's 'German Requiem'. Under his grave and vital beat the work took on a new nobility and the soloists and chorus intensified this impression. Agnes Davis again sang splendidly in the taxing soprano aria while Julius Huehn handled the pair of baritone solos impressively.

In the second half of the evening the gleaming tenor of Richard Crooks was heard in 'In Fernem Land' from 'Lohengrin'. Succeeding the act three prelude he was joined by Miss Davis for the duet, 'Das Suesse Lied' from the same opera. Mr. Huehn's moving 'Wotan's Farewell' brought the program to a close.

OPERA RESOUNDS AGAIN IN COVENT GARDEN

Season Opens in Famous London House with 'Magic Flute' Led by Beecham—Kleiber Conducts 'Rosenkavalier'—Pauly Sings Role of 'Elektra'

By BASIL MAINE

LONDON, May 20.

ONCE again the migrant birds of opera have invaded our land and songs of many kinds can be heard. Experts once again are exercising their knowledge and wit in order to discover which are the authentic notes and which are not. Once again the calculated art of the performance has been upset by mischance and by accident. Once again journalists and air pilots have been kept busy as a result of these annual vagaries.

The Covent Garden Opera season is like no other in the world in this respect: that untoward and even comic happenings have no power to hurt the grandeur of its tradition. By now Americans will have read that during the performance of 'Rosenkavalier' on May 4, Lotte Lehmann had to give up her role as the Marschallin some time before the end of the first act, and to leave the stage; that the part was taken over by Hilde Konetzni who gave it quite a different aspect; that Mme. Lehmann reappeared in the same part a few evenings later, was acclaimed in such a manner as to remind older opera-goers of a Melba night, and finally, that Mme. Lehmann was released from her remaining engagements because of worry and anxiety of her husband's illness.

Authentic Notes in 'Rosenkavalier'

In the first of the performances of 'Rosenkavalier', that in which Mme. Lehmann's breakdown occurred, we heard many of those "authentic notes" to which I have referred. Certainly Tiana Lemnitz's Octavian was an authentic interpretation; so, too, was Erna Berger's Sophie; and if the same cannot be said of Fritz Krenn as Baron Ochs, so much the better, for many of us were becoming weary of the exaggeratedly broad comedy with which the part has so long been associated.

Erich Kleiber, the conductor of this performance, made an excellent impression, even if his tempi were excessively fast on occasion, at least according to my feeling.

The opening night on May 2 was marked by an admirable performance of Mozart's 'The Magic Flute'. The first word of praise must go to Sir Thomas Beecham and the orchestra. The only way to describe Beecham that night is to say that he was deeply in love with the music from beginning to end. His own enchantment was communicated to us, and to the singers, among them, Tiana Lemnitz as Pamina was completely satisfying. To say that the others were less than that, is not to say that they could not be delighted in, for your utterly perfect Mozart singer, as any student of the migrants will confirm, is a very rare bird indeed. Erna Berger, for instance, left something to be desired as regards the dark mystery of the 'Queen of the Night', yet her coloratura was so precise that the highest notes did, for the moment, make her seem an unearthly creature. Gerhard Hüsch was a good Papageno and if Richard Tauber cannot be called more than a good Pamina, it was because every now and then he insisted on throwing off his al-



Sir Thomas Beecham Greets Richard Tauber at a Rehearsal of 'The Magic Flute' Which Opened the Covent Garden Season



Hilde Konetzni, Who Sang Chrysothemis and Also Finished a 'Rosenkavalier' Performance When Lotte Lehmann Was Suddenly Indisposed



Lotte Lehmann, the Marschallin for a Second 'Rosenkavalier' Performance, After Relinquishing the Role During the First Representation



Rose Pauly as Elektra and Kerstin Thorborg as Klytemnestra in an Effective Scene



Tiana Lemnitz, the Octavian in 'Rosenkavalier'



Gerhard Hüsch, the Papageno in 'The Magic Flute'



Erich Kleiber, Who Conducted 'Rosenkavalier'

ready sufficiently thin disguise and appearing "as himself." No doubt he was thinking of "his public"; but what an opportunity he missed of showing himself a true (if the word may be repeated), an authentic Mozartean, forgetting his public for once. The Sarastro was Wilhelm Strienz, a mistaken piece of casting, I thought.

An Extraordinary 'Elektra'

On May 9 there was a remarkable performance of Strauss's 'Elektra'. Actually this was a second performance, the first being given on May 5. Here again Sir Thomas Beecham conducted like a man utterly devoted to his work, though it would be difficult to lay one's hand on one's heart and say that 'Elektra' was a lovable work. Whatever one may think of 'Rosenkavalier', whether we think it a pastiche or a brilliant new invention in the genre of opera, whether we think it is an essay in an entirely original style, or that it is utterly lacking, we must agree on one thing, that it is a work to delight in. But 'Elektra'! If we would delight in that as a work

of art, we must assign a new meaning to the word "delight".

Listening to the strenuous outpouring of this music, I often thought of the line, "the labor we delight in physick's pain",

and how appropriately it could be applied to any who are called upon to sing it.

There was no doubt of the labor and no doubt of the delight in Rose Pauly's magnificent performance in the title role, and again, in the performance of Kerstin Thorborg as Klytemnestra and Hilde Konetzni as Chrysothemis.

The orchestra played superbly, causing us to gape with wonder at a score which, in effect, is a world exhibition of instrumental science.

LONDON WELCOMES THE TWO MENUHINS

Tauber, Frank Bishop and Arrau Among Other Recitalists—Quartets Give Concerts

LONDON, June 5.—Yehudi Menuhin, violinist, and Hephzibah Menuhin, pianist, gave a joint recital in Queen's Hall before a capacity audience, playing besides other works Pizzetti's Sonata, Schubert's Rondo in B Minor and a work by Szymanowski. They were recalled time and again by an appreciative audience.

Richard Tauber gave a Lieder re-

cital at Queens Hall and sang music by Schubert, Grieg, Franz, Strauss, and a song composed by himself, entitled 'Der Einsame'. Vera Benenson, an excellent pianist, played Haydn's E Flat Sonata.

Quartets heard recently include the Kutcher Quartet which played the refreshing Quintet for piano and strings by Frederic d'Erlanger, with Harry Isaacs at the piano and Beethoven's Quartet, Op. 59. The Voorsanger Quartet offered English chamber music including two works new to London, (Continued on page 8)

Westminster Festival Brings New American Works

(Continued from page 3)

with a rhythmically alert movement; after a less effective second movement the two others picked up the concise, individual style of the opening. Like many of the other works of this first day, the quartet seemed notable principally for rhythmic vitality. Paul Creston's choral settings of three Tagore poems proved vocally effective. A more controversial work was William H. Schumann's 'Pioneers', which treated triads like tennis-balls and tested the mettle of the choir. To the writer its tortuous dissonances were unsuited to Whitman's heroic and expansive poetry. There is a point in writing for voices beyond which they lose their essential nature and become merely instruments, inferior for the composer's purpose to those of the orchestra.

Composers and Their Works Applauded

The evening program brought another enthusiastic audience. It opened with Victor Landau's 'The Laughters', a comparatively simple and direct setting of an Untermeyer poem. Ellen Jane Lorenz's 'The Silver Hind' had the merit of transparent vocal line. A more ambitious composition was Normand Lockwood's 'David Mourneth for Absalom', which had a note of tragic sorrow in it and was, perhaps, the most successful of the choral works on these two programs. Though muddy in places, it never lost the emotional drive of the text. Mary Louise Wright's 'Buffaloes' was smoothly written, though long notes held on "buffalo", despite the pleasing vowels, had a humorous effect. David Diamond's string trio began auspiciously with an integrated musical fabric; there were places throughout marked by ingenious tonal effects or rhythmic invention. But as a whole, the first impression was one of patchiness and thematic poverty. Harrington Shortall's 'Fantasia String Quartet' seemed more fantasia than quartet. The concert ended with Edwin Stringham's 'Ave Maria', a conventional and workmanlike chorus. All of the works and their composers were warmly greeted.

Dr. Henry Allen Moe, of the Guggenheim Foundation, was the morning speaker on the second day of the festival. Program shifts were necessitated by a broadcast over the Columbia System of Charles Ives's sombre but exultant setting of the Sixty-seventh Psalm and of Arthur Farwell's Piano Quintet in a first performance by the Roth Quartet and Johana Harris. The psalm was the expression of a profound mass-awe and fierce devotion; it had the zeal of the Old Testament; and the text could be heard throughout. After hearing it, one was doubly sorry that indisposition forced Joseph Lautner to omit the group of Ives songs that had been announced. The Farwell Quintet was eclectic in style, with an elaborate Franckian last movement. Two choral works by Leo Rich Lewis 'Sun-Up' and 'Eventide' revealed nothing startling, but were enjoyable. And Edgar Stillman-Kelley's chorus from 'Ben Hur' served as a reminder of the days in American music before polytonality and polyrhythm had had their wicked way with it.

Two Striking Choral Works

The two opening choral works in the evening were striking without being eccentric. They were Henry Wallstrom's 'Defend, O Lord' and Lewys Thomas's 'Peace, Be Still'. Arvin Loos's 'Elegy',



Among the Composers at the Westminster Festival: Standing, Left to Right, Harold Frantz, Harry Becker, Wray Lundquist, David Felt, Elvin Etner, Mrs. Mary Louise Wright, William Schuman, Hubert Taylor, Robert Rudolph, Reuel Lahmer, George Lynn. Seated, Harrington Shortall, Earl McDonald, Dr. John Finley Williamson, Director of the Festival; Arthur Farwell, Aaron Copland and Roy Harris. A Portrait of Mrs. H. A. Talbot Appears at the Upper Right

which followed, though not quite so certain in effect, was also interesting. Of Arthur Cohn's 'The Twelve', which consisted of abortive passages for string quartet accompanying a declaimed doggerel, the less said the better as far as one listener is concerned, though the audience gave generous applause to it. Werner Josten's String Quartet and Mabel Daniels's 'Festival Hymn' rounded out the evening successfully.

An address by Dr. Edwin Stringham, of Columbia University, opened the program of May 25. In the afternoon the composers of the Westminster Choir School were represented by a program of works in various forms. Of the Juniors there were Eugene Caselman, Harry Becker, Robert Gallo-way, Robert Rudolph, Henry Williams; of the Seniors, David Felt, George Lynn, Hubert Taylor; of Post Graduates, Paul Grosh, Harold Franz, Reuel Lahmer, Wray Lundquist and Brownell Martin. In the evening the Roth Quartet played Bach's towering 'Art of the Fugue'.

Commencement Exercises

The ninth annual commencement of the school took place in the Westminster Chapel on Thursday morning with the Rev. Charles R. Erdman and the Rev. John A. Mackay participating in the service. In the afternoon the dramatic department, directed by Rhea B. Williamson, presented a play on the life of Stephen Foster 'This Is My Song'. Quincy Porter's Quartet and his Sonata for Viola alone, played by Mr. Molnar of the Roth Quartet, and Roger Sessions's Piano Sonata and Choral Preludes made the evening concert interesting.

Without lavishing thematic richness on his sonata, Mr. Porter has given it logic, drive and variety. It was a neo-classic evening. The dampness of the weather wrought havoc with intonation,

but Mr. Molnar played bravely and with zest.

Roger Sessions's Piano Sonata also left the listener with the impression of a consistent musical purpose. It began with an elaborate cantilena which sounded rather like a Chopin Nocturne in places. Then, after sonorous and ingenious dissonant chords, a light and darting scherzo followed, with the return of the opening theme in a later episode. Much of the work seemed un pianistic and dry; some of it wilfully spun-out; yet its design was always clear. John Kirkpatrick negotiated its intricacies with stout fingers and a stout heart. The Sessions Choral Preludes for organ seemed to this hearer to be very good new wine in old bottles. Their polyphonic strands are well-knit and in themselves really eloquent. George Lynn was the organist. The Roth Quartet ended the concert with Mr. Porter's work. Both composers were present and cordially welcomed.

Copland's 'Symphonic Ode' Impressive

The concerts on May 27 marked the peak of the festival. They were preceded by a performance of Channing Pollock's 'The Enemy' by the drama department in the morning. The afternoon began with Aaron Copland's 'Symphonic Ode', written for the fiftieth anniversary of the Boston Symphony in 1931, played in a two piano arrangement by John Kirkpatrick and the composer. Even in this skeletal version, deprived of orchestral sonorities, the work was deeply impressive in its spacious, organic development and its brilliant use of contemporary musical idiom. Of two pieces played by the Roth Quartet later on the program the second had a lightness and agreeableness not always found in Mr. Copland's music. And the chorus from 'The Second Hurricane' was sturdily written and lustily sung by the choir.

Walter Piston's Trio and his Quartet played on this program were to one listener, at least, the most completely satisfying chamber music of the festival. The trio opens with a restless piano figure which has an almost hypnotic effect as it rushes on unswervingly to the close of the

movement. After a sombre slow section follows a delightful scherzo, full of repeated patterns and rhythms ending in a spraw of notes. The finale is in Mr. Piston's neo-classic vein with a fughetto passage and elaborate working out. Mrs. Harris played brilliantly. It is a joy to feel the technical concentration and power in this music. The quartet, with its suggestions of the late Debussy style, was keyed emotionally to a higher pitch. Exquisitely written, its palette of tone colors received full justice at the hands of the quartet.

New Chamber Compositions

The evening concert opened with Earl McDonald's String Quartet in a first performance. Frankly and rather obviously traditional in its central theme, the work taxed its listeners much less than the others of the day. It was warmly applauded, and the composer was present to respond, as was Roy Harris after an eloquent performance of his Quintet by Mrs. Harris and the Roth Quartet. Mr. McDonald's 'Songs of Conquest' and Mr. Harris's 'Song for Occupations' brought a ringing choral postlude to a highly successful day.

On Saturday the Westminster Choir was heard in works by William L. Dawson, Healey Willan and Noble Cain; the past Westminster Choir in works of Lotti, Palestrina and Bach; and the two in works by Christiansen and Alcock. The massed choruses, conducted by Dr. Williamson, sang the sixty-fifth Psalm by Claude Goudimel and a Mass by Philippe Monte in the afternoon.

Schuman Wins Spanish Committee Award

William Schuman's Second Symphony won the first prize in a competition held by the Musician's Committee to Aid Spanish Democracy recently. Mr. Schuman is a member of the faculty of Sarah Lawrence College. Judges were Roy Harris, Aaron Copland, Roger Sessions and Bernard Wagenaar. Honorable mention went to David Diamond for an overture.

Stockholm Season Dominated by Orchestra

Philharmonic Society Attracts Audiences at Expense of Solo Concerts—New Swedish Works Presented—Guest Conductors Appear—Opera Stages Revivals of 'Don Carlos', 'Rosenkavalier' and 'Samson'

By KAJSA ROOTZEN

STOCKHOLM, June 1.

AS in the fall, the Philharmonic Society, Konsertföreningen, has dominated the Stockholm musical market during the spring season. While nearly all the soloists' own recitals have aroused only a comparatively small interest, the performances of Konsertföreningen have taken place before packed audiences. With all respect to the immense worth of the symphonic art, one regrets lack of balance in our concert life. When even the well-known stars must give their recitals to only a handful of listeners, there obviously is something wrong in the situation. One explanation for the disheartening indifference to solo concerts, however, may be seen in the fact that most of the great musicians are also

another warmly applauded novelty by a Swedish composer, Moses Pergament, a clever orchestral adaptation of old and modern Jewish motifs.

Furthermore the society has made us acquainted with some contemporary works from abroad, for example Alban Berg's violin concerto, the soloist Louis Krasner; Poulenc's Concerto for two pianos with Swedish soloists, In-



Edlund
Irma Björck as Octavian in 'Der Rosenkavalier' at the Stockholm Opera

grid Kjellström and Sixten Eckerberg; Jacques Ibert's Concertino for altosaxophone and chamber orchestra, with Sigurd Rascher as soloist; Novak's South-Bohemian Suite, Prokofieff's 'Chout' and Albert Roussel's Suite in F. Among the guest conductors alternating with Fritz Busch and A. Wiklund, special mention is due Ernest Ansermet, who gave fine performances of Debussy's 'Rondes des Printemps', Franck's Symphony and Honegger's 'Le Roi David', among others; the young Swedish-Finlander, Simon Pergament-Parmet, who conducted Sibelius's Sixth Symphony; Erich Kleiber and the Padeloup leader, Albert Wolff, the last an agreeable new acquaintance for the Swedish audience. Among the prominent soloists were the young Hungarian, Endre Wolf (concertmaster of the Philharmonic Society of Gothenburg), whose playing of Bach and Szymanowski works established him as a fine violinist; Raya Garbousova, warmly welcomed in cello works by Mozart and Tchaikovsky, and Annie Fischer, excellent young pianist from Budapest, who created a sensation with Schumann's Concerto.

Pons Is Acclaimed

As for recitals, Lily Pons won tremendous enthusiasm, and the other sopranos, Gina van de Veer and Emma Otero also were greeted by a comparatively large public. The recital by the young American violinist, Alfred Lustgarten, was a solid success. His audience was rather small but delighted with his beautiful playing. Frank Bishop, pianist, made a good impression, too, but unfortunately he came too late in the season to arouse the attention he deserved.

The Royal Opera opened the new year with a fine representation of 'Die Meistersinger', followed by a revival of Verdi's 'Don Carlos', in both of which Joel Berglund was outstanding



Joel Berglund as Philip II in Verdi's 'Don Carlos'

—as a captivating Hans Sachs in the former and an admirable Philip II in the latter. The revival of 'Der Rosen-

kavalier', however, directed by Harry Stangenberg and conducted by Nils Grevillius, had much more attention paid to it; every performance took place in a full house, and had not there been occasional cases of illness, causing shifts of arrangements in the general plan, the magnificent opera might have gone on for weeks without stopping. The success implied a great personal triumph for Irma Björck, who gave a brilliant impersonation of Octavian, beautiful, slender, elegant, finished. Miss Björck has had a happy season, distinguished not only by this 'Rosenkavalier', but also by a Brünnhilde full of dignity and passion in all three parts of the 'Ring', and an impressive Kundry in 'Parsifal'.

Otherwise, the opera—apart from two remarkable performances of 'Tristan und Isolde' with Einar Beyron and Brita Hertzberg as an ideal pair of Wagnerian lovers—has been rather dull. The revival of 'Samson and Delila', with Gertrud Wettergren as a glamorous temptress, was put forth unpardonably late, only three days before the season came to a close (an early close this spring because of repairs in the building); and nearly the whole of April was devoted to the indifferent entertainment of Johann Strauss's 'Zigeunerbaron'.

London Welcomes Many Recitalists

(Continued from page 5)

a Fantasy Trio by York Bowen and a Ballade for piano and string quartet by Power. It was the first appearance in London of this group.

Else Rykens Sings Lieder

Else Rykens, Dutch Lieder singer, gave an interesting program of out-of-the-way Lieder and French, Scandinavian and Spanish songs. The last of the London Theatre Concerts was conducted by Mosco Carner from Vienna, who has lived in London since he left the Danzig Opera in 1933. His conducting was admirably clear and effective. The purpose of these Theatre Concerts is to give young soloists opportunity to appear before the public. This season was devoted entirely to the works of Mozart. Next season the composers will be Schubert and Mozart. Mr. Carner conducted a symphony written by Mozart when he was twelve. The soloists were Denise Lassimonne, John Hunt, and the violinist, Jean Pourget, who played the Rondo in C.

The American pianist Frank Bishop gave a successful recital and his technique and lovely tone were well received. Claudio Arrau, Chilean pianist, has been heard in two recitals. The complete mastery of his instrument and lack of effort in his playing gave pleasure.

The music prize awarded by the British Council was won by a fifteen year old Estonian girl, Heljo Sepp. She has had one music lesson a week since she was eight and had no extra coaching before coming to London from the small town of Walk in the heart of Estonia. She had to travel thirty miles each week for her lesson. The prize entitles her to free training in London and maintenance for three years.

The Chelsea Music Club, which has been giving chamber music concerts since 1923, celebrated its 100th concert with an orchestral program conducted

by Eugene Goossens. The ensemble was the Boyd Neel String Orchestra, with additional winds. Myra Hess played Beethoven's C Minor Concerto with her usual mastery. D. H.

TOSCANINI TO LEAD AT LUCERNE FESTIVAL

Impressive Orchestral Series Planned—Religious Plays and Music Exhibition Features

LUCERNE, SWITZERLAND, June 10.—The city of Lucerne has arranged for its summer season, an international music festival during July and August. Of prime importance is the engagement of Arturo Toscanini for the concert in Tribschen Park on Aug. 25. Other conductors, Ernest Ansermet, Willem Mengelberg, Richard Strauss and Bruno Walter, will lead classical, romantic and modern music. These orchestral concerts will be made still more interesting by the appearance of famous soloists, including Dusolina Giannini and Alfred Cortot. Count Gilbert Gravingna, grandson of Cosima Wagner, will conduct a gala concert of Wagnerian music, with Alexander Kipnis as soloist. Adolph Busch and Rudolph Serkin will be heard in an evening of chamber music.

Co-incident with the festival, an Exhibition of music held in the Old Town Hall, comprising the famous Swiss collections of Bodmer of Zurich, Reinhart of Winterthur, Geigy-Hagenbach of Basle, and Bory of Coppet as well as items from the libraries of the Swiss universities and the libraries of Paris, Berlin and Vienna. Many priceless scores will be shown.

A revival of what were world renowned Passion Plays in former days, held for many centuries first in the Lucerne Cathedral of St. Leodegar, and later in the Weinmarkt, will be given this summer by members of what still exists to-day, as the oldest company of religious players, The Brotherhood of the Crown of Thomas.



Gunnar de Frumerie, Whose New Violin Concerto Was Given by the Stockholm Philharmonic

appearing as soloists with the orchestra, and evidently the audience gets its fill of their contribution in that way.

Be that as it may, Konsertföreningen has given us many things to be thankful for. In the beginning of the year, two new Swedish works were introduced, a piano concerto by Erland von Koch, and a violin concerto by Gunnar de Frumerie, both young composers. The latter especially is much more than promising, showing himself to be a genuine artist of strong creative power and real originality. His violin concerto, performed with Oluf Nielsen as the highly praiseworthy soloist, is a work of potentially international value and reveals him more conventionally steady than before and quite as freshly inspired. Consequently, the work had a splendid success. The new piano concerto, played by a German pianist, Herman Rieppe, was von Koch's first effort in the symphonic form and proved to be a very successful effort in modern contrapuntal style, a valuable contribution to our native literature. 'Rhapsodia Hebraica' was the title of



Dear Musical America:

Page a tune detective! That is, any tune detective but Sig. Spaeth. It wouldn't be quite ethical (would it?) to call in Sherlock Holmes before Scotland Yard has failed.

Though I can't speak for Scotland Yard, I can for myself. I have just failed miserably to identify several dozen tunes that presumably I ought to know. They are in a new musical show, 'The Two Bouquets', imported from England and running currently on Broadway. As the daily paper reviewers have let me down, I am going to have to send one of my imps in a further effort to vindicate this department.

Nobody seems to be credited with the score for 'The Two Bouquets' though it has been neatly arranged. Admittedly the tunes—and they are plentiful, if not at all of the song-hit variety—have been culled from hither and yon, with Gounod, Offenbach and Balfe mentioned as some of the original sources drawn upon. Supposedly it is all music of the Victorian period, the time of the action being the early 1870's.

* * *

Now, as every antiquarian knows, the further you get away from music of any particular period, the more it all sounds alike. The distinctions that separate secondary composers in their own time eventually are pretty much the kind without a difference.

So, in listening to the long array of songs in 'The Two Bouquets' I found myself thinking all the time of tunes which might as well have been the ones I was hearing but weren't. To put the matter bluntly, the only one I can really say I recognized and identified was a truncated adaptation of Paladilhe's tuneful 'Mandolinata', a song which Emilio de Gogorza used to sing to the Queen's taste—and I don't mean Victoria. Just what that righteous sovereign would have thought if she had been present at 'The Two Bouquets' and heard Leo Carroll troling to this tune the words "I wish I were a Turk," I am not prepared to say.

Anyway, I had the satisfaction of being able to lord it over a musical acquaintance whom I encountered on leaving the theatre. For his benefit I began humming the 'Mandolinata' and he interrupted me to say: "I've been trying to place that. It's from 'Amorita', isn't it?"

'Amorita', me eye! Imagine the look of scorn I gave that supposedly educated

man for not knowing tunes like that. So far as the world could see, I left the theatre very proud of myself.

* * *

Report from Imp No. 3263:

It's all very well for His Sulphuric Majesty to send me to detect tunes for him when he didn't prove so hot at it himself, for who am I to recognize melodies that elude such a universalist as he? But then, being only an imp, and wholly insignificant, I do manage to go places and percolate into corners where the Prince of Darkness could not!

The show's a swell one. When they danced to the old, familiar Varsoviene, I was carried back to the 'seventies. The Fandango was a music hall ballad that was more or less of a chestnut when I was young. It is so old that it is a novelty. I think the words dealt with a guy named McCarty who was always hale and hearty. I only remember a few lines and I'm not sure that they belong.

McCarty wasn't hearty, but o'ime a diffrunt party!

She might have licked McCarty, but she can't lick me!

Then there was a tune that was a college-song of the days of my infancy (to make a bad pun) with the words, 'Nut-brown maiden, thou hast a bright blue eye for love', though I believe that tune went further back and had a more legitimate origin than the "College Song Book" of those remote days. At any rate, the Nut-brown maid had in this case, a contemporary companion, the deathless 'Nita, Juanita', sung off-stage by the male chorus with delicious obligato bits by the principals. This charming bit of concerted music opened the second act when the guests were leaving the ball. (Oh, yes, I recognized that, too—Mephisto.)

I recognized a drawing-room ballad by Pinsuti in Kate's opening number, and the Barcarolle from Gounod's 'Polyeucte' at the opening of the last act. The can-can came, I think, from Offenbach's delicious 'Barbe Bleue', one of his finest scores. There was a snatch from Hérold's 'Pré aux Clercs' and the final chorus was a serenade from Planquette's 'Paul Jones', in the leading rôle of which the former wife of an official in the management of the Metropolitan Opera made a name for herself in the early 'nineties both for her excellent singing and other excellencies encased in blue silk tights!

Being ageless, I really do remember things that others have forgotten. 'The Two Bouquets' transported me back so pleasantly, not only with its lovely score, its pretty gals in bustles (by the way, who was it that used to say that a bustle was like a historical novel because it was fiction founded on fact?) and gentle charm, not to mention the deft and musicianly conducting of Macklin Marrow. Imp or no imp, I don't know when I have had a more delightful evening.

(Ditto—Mephisto.)

* * *

If Mrs. Parker O. Griffith of Newark, N. J., has her way, audiences in New Jersey will be the quietest and best behaved in the country. Before the opening of the Essex County Symphony Society's summer concerts, Mrs. Griffith, who is president of the Griffith Music Foundation, got the bright idea of issuing a "decatalogue of behavior" for audiences. She hopes to eliminate what she calls the "ten evils" of the average collection of concert-goers, and has published a screed in commandment style, directed towards whispering, gum-chewing, foot-tapping, humming and good, sound sleep, among other annoyances common in front of the footlights. We

could add a few, notably, a stricture on elaborate and view-baffling headgear, but the "decatalogue" is able to speak for itself as it stands. Here it is, and let it be a warning to you—if you need it:

1. THOU SHALT hearken unto the music with all thy heart, with all thy soul,

a critic nor as a performer, and remember that none among the multitudes has paid admission to hear thy hummings or thy tappings or to listen unto thine opinion.

* * *

A journalist friend is always harping on his objections to the practice of printing the titles of operas, opera airs,

SCHERZANDO SKETCHES

By George Hager

No. 46



Sign Painter: "Anything Else?"
Monsieur: "Yes, Could You Get Me a Few Pupils?"

and with all thy might, and to aid thee in thine endeavor, study thou thy program notes, and thereby be more fully prepared to garner the blessings of the inspired melodies which are about to be sounded.

2. THOU SHALT NOT arrive late, for the stir of thy coming disturbeth those who did come in due season;

NEITHER SHALT THOU rush forth, as a great wind, at intermission time, or before the end of the program; nor shalt thou trample to thy left nor to thy right the ushers or the doorman, or the multitudes that are about thee.

3. THOU SHALT keep in check thy coughings and thy sneezings for they are an abomination, and they shall bring evil execrations upon thee even unto the tenth and twentieth generations.

4. THOU SHALT NOT rustle thy program, for the noise thereof is not as the murmur of the leaves of the forest, but is brash and raucous, and sootheth not.

5. THOU SHALT NOT "yoo-hoo" unto thy relatives nor to thy boy friend nor to thy girl friend nor to any member of thy lodge or of thy household, nor to any of thy neighbors.

6. THOU SHALT NOT whisper, for thy mouthings, howsoever hushed they may be, bring discord to the ear of those who sit about thee.

7. THOU SHALT NOT chew gum with great show of sound or motion. Remember that thou art not as the kine of the meadow who do chew the cud in the pastoral serenity which is vouchsafed them.

8. THOU SHALT NOT direct thine index finger at persons of public note, and say unto thy neighbor, "Yonder goeth so-and-so", but reflect that some day thou shalt be a celebrity and thou shalt be in great discomfort when thou art pointed at, and shalt not be pleased one jot or tittle thereby.

9. THOU SHALT NOT slumber, for in thy stupor thou hast ears but hearest not; peradventure thou possesseth a rumbling obligato when thou sleepest, and verily, the rabble may be aroused thereby to do thee grievous harm.

10. THOU SHALT NOT become a self-ordained music critic and with booming voice comment garrulously about the players or the playing; neither shalt thou hum, nor tap thy foot; for thou hast come as a listener and a lover of music, not as

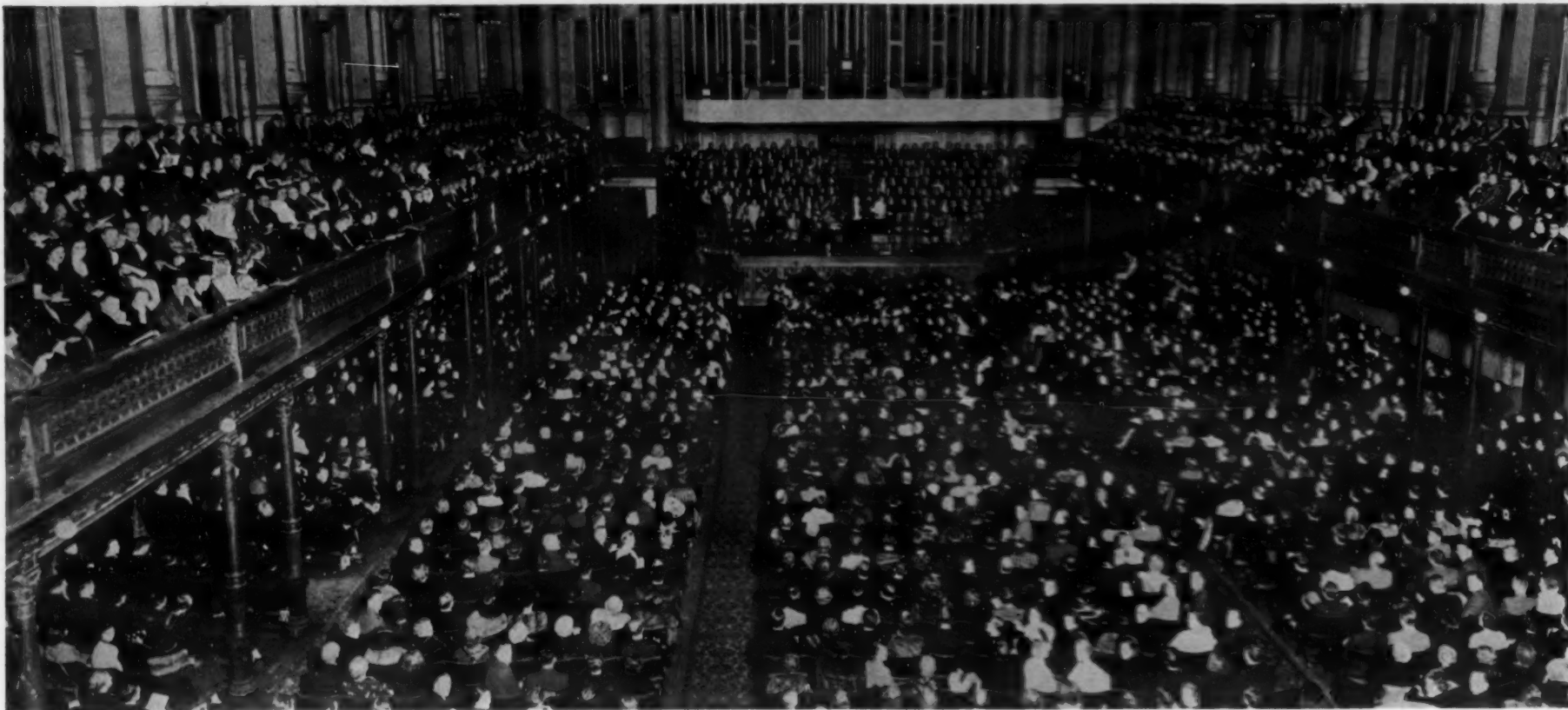
songs and other musical pieces in foreign languages rather than in English. He would like to see all the newspapers go in for translations of titles, arguing that this is what is done in Germany, France and other European countries.

In Berlin, for instance, you might come upon a performance of 'Die Afrikanerin' by Meyerbeer, or 'Der Bajazzo' by Leoncavallo. In France you could indulge your passion for Wagner with 'Le Crépuscule des Dieux' and 'Le Vaisseau fantôme'. In Italy, if such was your mood, you could hear Humperdinck's fairy opera as 'Nino e Rita'. If it was Mozart you wanted, you might make a world tour with 'The Marriage of Figaro', beginning with Da Ponte's original Italian title, 'Le Nozze di Figaro', varying this in Paris slightly with 'Le Mariage de Figaro', trying it in German as 'Figaros Hochzeit' and then cap the climax in Stockholm with 'Figaros Brollop'.

As for me, I am neither an advocate for nor an opponent of my friend's idea. My feeling is that the matter pretty well takes care of itself. The musical public does its own translating. Newsboys speak of 'Pagliacci', (sometimes 'Pagli-akki') and I am none too sure they would know what my friend was talking about if he were to ask them what they thought of 'The Strolling Players', 'Barber of Seville', 'The Masked Ball', 'The Force of Destiny' and 'The Bartered Bride' are common examples of how operas become known by vernacular titles. But to talk about 'Traviata' as 'The Erring One', or 'Trovatore' as 'The Troubadour', and 'Rosenkavalier' as 'The Knight of the Rose' smacks of affectation, even to your

Mephisto

Tibbett Opens Record Series in Australia



S. J. Hood

The Vast Audience in Sydney's Town Hall, Gathered to Welcome Lawrence Tibbett in the First of Thirteen Recitals

SYDNEY, AUSTRALIA, May 29.—Lawrence Tibbett, baritone of the Metropolitan Opera, established a new record in Australia by giving a series of thirteen recitals at the Town Hall in one month and by attracting capacity audiences to each recital.

By his pleasant stage presence, by the charming informality of his recitals and good humored response to demands for encores he completely won his audiences; but the fundamental reasons for his continued success was his singing

of a range of music remarkably catholic in extent.

He made his debut on April 27 and began the long list of works he was to offer in that and following recitals, with Lully's delicate 'Bois Epais'. From the first note of that song to the last encore at his final matinee performance on May 25, Mr. Tibbett explored a wide field, from operatic arias such as the well known Prologue to 'Pagliacci', the 'Largo al factotum' from Rossini's 'The Barber of Seville', the 'Prayer' from

Louis Gruenberg's 'Emperor Jones', 'Song to the Evening Star' from Wagner's 'Tannhäuser', to humorous songs by Richard Hughes 'Bricklayer Love' and 'The Roustabout'.

Lieder were not neglected and Brahms was represented by 'Der Tod das Ist die Kühle Nacht', 'Sapphische Ode', 'O Liebliche Wangen', 'Die Maimacht', Strauss by 'Morgen', Schumann by the 'Dichterliebe Lieder'. Vaughan Williams and Frank Bridge were contemporary English composers included

in his recitals, and upon one occasion Mr. Tibbett chose 'Jabbin, Jabbin', a work from a volume of Australian aboriginal melodies arranged by Dr. Lethbridge, for which the singer asked the indulgence of the audience since "I am embarrassed and not sure of my pronunciation".

Mr. Tibbett began a similar series of concerts in Melbourne on May 28. After concluding his engagements in that city he will go to Brisbane for several recital appearances.

BAY STATE GROUPS GATHER IN BOSTON

Federation of Music Clubs in Annual Meeting—Officers Elected for New Year

Boston, June 10.—Within the ranks of the State Federation of Music Clubs in Massachusetts, the work of furthering interest in good music goes steadily forward, according to the speakers at the annual meeting of the federation in the Hotel Vendome on May 16.

The importance of improving church music was stressed by the principal speaker, Mrs. Vincent H. Ober, of Norfolk, Va., president of the National Federation. Mrs. Ober also spoke in behalf of opera in English, and further urged her listeners to study carefully all bills before Congress which might have a direct bearing upon national musical health. While she disapproved the proposal that the personnel of the WPA arts projects be absorbed by the government, she nevertheless endorsed the idea of a division for fine arts in the education department of the government.

Many prominent figures in both state and national federations were present at this meeting, including Mrs. George Hail of Providence, R. I., a national officer; Louise Armstrong of Portland, Me.,

Plymouth district president; Dr. Augustine Smith, head of the music department in the Boston University school of religious education; John P. Marshall, dean of the school of music, College of Liberal Arts of Boston University, and Alice Dixon Bond, author.

Officers elected for the coming year in the state federation are Dr. Thompson Stone, president; Marie Begeron, Margaret Henry, Mrs. Alvan T. Fuller, Paul Hastings Allen, Mrs. Harry Squires, Mrs. Gustavo Preston and Mrs. Russell T. Hatch, vice-presidents; Mrs. Frederick A. Dutton, treasurer; Mrs. Arthur E. Wilson, recording secretary, and Mrs. Gordon P. Luther, corresponding secretary.

The musical portion of the program was in charge of Phyllis L. Hanson, who presented a group of young artists from Worcester, Mass., including Antoinette Gianini, Mary A. Kitteredge, Phyllis Davis and Bertha Saario. The senior artists included Eleanor Steber and Iride Pilla, sopranos, and Pierino Di Blasio, violinist, with Mary Tower and Augusta Romano, and Keith Brown in the capacity of accompanists. A child violinist, Viviane Baertolami was also included on the program. G. M. S.

Feuermann Soloist in London under Toscanini

LONDON, June 2.—Emanuel Feuermann, cellist, was heard as soloist in a performance of Richard Strauss's

'Don Quixote' during the London Music Festival last month under the baton of Arturo Toscanini. Both soloist and conductor received ovations from the public and press.

Memphis Civic Concerts Oversubscribed

More than 2,000 members enrolled for the Civic Concerts series in Memphis, Tenn., at the end of the recent campaign, one of the most successful in the history of that city, which is numbered among the oldest and largest of the service's associations. It was stated in the previous issue of MUSICAL AMERICA that 906 members were enrolled at the end of the campaign. This figure represents instead the enrollment at the end of the first day. Mrs. Roscoe Clarke is the new president of the association.

Rosa Ponselle to Sing in Hollywood Bowl

Rosa Ponselle, soprano of the Metropolitan, will interrupt her vacation to appear as soloist with the Los Angeles Philharmonic Orchestra in the Hollywood Bowl on July 15. She will remain in California throughout the balance of the summer and will start her concert tour from there, opening in Long Beach on Oct. 7.

Martha Atwood Marries

Mr. and Mrs. Simeon Atwood issued invitations for the marriage on June 9 of Mr. Atwood's sister, Martha, and

George R. Baker, at the Methodist Episcopal Church, Wellfleet, Mass. The bride was formerly a member of the Metropolitan Opera and created there the role of Liu in the American premiere of Puccini's 'Turandot'.

Virovai, Hungarian Violinist, to Make Debut with Philharmonic-Symphony

The American debut of Robert Virovai, eighteen-year-old Hungarian violinist, will be made on Nov. 3 and 4, with the New York Philharmonic-Symphony when he will play the Brahms concerto. He has been booked for an extended tour by the Metropolitan Musical Bureau and among the cities he will visit are: Washington, Akron, Nashville, New Orleans, Topeka, Denver, Chicago, South Bend, Lafayette, Rockford, Iowa City, Flint and Montreal.

Marcel Hubert to Play at Toronto "Proms"

Previous to his summer vacation, Marcel Hubert, cellist, will be soloist with the Toronto "Prom" Concerts under Reginald Stewart on July 21, playing the Saint-Saëns Concerto. Mr. Hubert, who has recently completed a coast-to-coast tour, will be heard widely as a solo artist in recitals next season.

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BRUSSELS—"Perfection"

Ray Lev showed thruout her program that she possesses an art to the last degree. It is material of the first water, full of power, even frenetic. It is always communicative to the highest degree. Bach, Beethoven, Franck, Ravel and Chopin, perfection was the cause which created a current of irresistible sympathy.

J. De Bremeaeker, La Revue Musicale Belge, April 5, 1938

AMSTERDAM—"Fascinating"

A strong and stirring evening of storming successes. Successes that have established Ray Lev's name in Amsterdam. We shall remember her as one of the very individual, very fascinating and most capable instrumentalists of this platform. The violet passion that takes formidable tempi, wide pedal bows and grandiose attacks, engulfs the public like a wave. This kind of Franck and Brahms becomes great. They have a character, a passion, a fire that are irresistible. They take your breath away with their wild and furious life. One must merely accept them as magnificent interpretations and merely feel admiration. In such music Ray Lev is one of the really great ones of her instrument.

De Telegraaf, March 20, 1938

PARIS—"Exalted"

Miss Lev possesses a technique, whose importance we cannot underestimate. Her finger agility is great. Her playing reaches a strength, uncommon in a woman (the virtuosa executes the octaves with the left hand especially, with lightning speed). This power, however, is not without delicacy, either. Miss Lev happens to be able to enfold a piece with fingers of velvet. The success of Ray Lev in the Prelude Chorale and the Fugue of Franck surprised us by its spiritual quality. She was exalted. We left the hall convinced that Ray Lev could obtain the highest realization.

Les Debats, March 27, 1938

ZURICH—"Breath-Taking"

She played the Bach-Liszt Organ Prelude and Fugue in A Minor, in a breath-taking fashion, with great strength and energy, and held her tempi throughout. In this, her massive playing was surprisingly near the ideal, romantic organ quality. Her sovereign technique throughout, enables her to impress one, without a doubt. Miss Lev possesses a strong and impulsive pianistic talent, splendid ability, and can accomplish everything.

Neue Zueriche Zeitung, April 4, 1938

BUDAPEST—"Great Brilliance"

The very gifted American pianist, Ray Lev, left us with the very best impression; a sympathetic artist, with a well-founded knowledge, and great brilliance, whose splendid playing penetrated with great passion. She played earnestly and with much feeling. With many encores, this outstanding artist acknowledged the hearty applause of her audience.

Pester Lloyd, April 6, 1938

PRAGUE—"Tenderness"

The sensational American, Ray Lev, a mixed program, a record technique followed by quiet, can be an example to our old Europe culturally. There are not many pianists who ask to be heard in a program of such difficulty as this artist has. She held us with a performance steeped with unusually great spiritual vision. Junoesque, as her appearance, is her approach. The substantial tenderness of the Prelude, was as the thematic anticipation, the weight of the Choral, as a fulfillment, the dialectics of the Fugue grew and built up to a climax like a metaphorical crowning.

Prager Tageblatt, April 9, 1938



HIGHLIGHTS OF OTHER SUCCESSES

As Soloist with N. Y. Philharmonic-Symphony,
Fritz Reiner, conducting the Schumann Concerto at
Lewisohn Stadium, July 20, 1937:

Miss Lev's large tone was a decided asset at the Stadium. She had no difficulty whatever in filling the big amphitheater, and since she also possesses a nice feeling for dynamic gradations, her performance was a most enjoyable one.

Her style is modeled on the grand tradition, and her technical development is more than adequate to support it. It is refreshing, too, in these days of musical intellectualism, to hear romantic music played with unabashed romanticism. A large audience gave the young artist an ovation.—*New York Sun, Henry King, July 21, 1937*

Has a style which fits her admirably for performing in the open. She has the strength to produce a tone of sufficient volume to be heard above the orchestra in fortissimo passages . . . she exhibited no little intensity. Her dynamic palette was variegated and her interpretation was delivered with technical aplomb. She was deserving of the enthusiastic applause with which she was received by the large audience.—*N. Y. Herald Tribune, Jerome T. Bokm, July 21, 1937*

Remarkable young player . . . an artist of power and intensity, poetic fervor and musical insight . . . played with unforgettable rectitude of musical and poetical feeling . . . rare gifts and unlimited potentialities.—*Lawrence Gilman, N. Y. Herald Tribune*

. . . belongs to the category of pianists who favor the grand manner . . . showed great musical imagination as well as technique of an outstanding order . . . astonishing power and beauty.—*Francis Toye, London Morning Post*

. . . interpretative qualities of an accomplished pianist . . . brilliancy and sound musicianship . . . technical proficiency and excellent taste . . . a singing tone.—*New York Times*

. . . magnificent pianist: a physical strength possessed by few women, thorough musicianship, and an essentially artistic nature together with temperament . . . indeed a remarkable performance.—*London*

. . . I do not think I have heard a woman pianist quite of this calibre since Teresa Carreno.—*London*

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Pilgrims Flock to Annual Bethlehem Bach Festival

(Continued from page 3)

cantata, aria and first part of the 'Passion'. Both Mr. Priebe, tenor, who sang the part of the Evangelist, and Mr. Rhein, who sang that of Pilate, were newcomers. Mr. Priebe's voice proved to be of a light, pleasing quality, true to pitch, and its possessor well versed in the style of the music. Mr. Rhein's voice was rich and sonorous and he proved a distinct addition to the personnel. Both Miss Lerch and Miss Knowles had sung at previous festivals, as had Mr. Huehn, and they again contributed much to the performances, enhancing the enjoyment of audiences that overflowed the chapel at each session.

Miss Knowles in the aria 'Bekennen

Will Ich' and airs of the 'St. John Passion', as well as in the Mass, sang smoothly, with intelligence and with particular beauty in the air 'All Is Fulfilled'. Miss Lerch interpreted her measures expressively and her production was praiseworthy, particularly in the florid air, 'I Follow, I Follow', in the first half of the 'Passion'. Interest throughout the festival centered in the dramatic measures allotted to the chorus, both in the 'Passion' and the Mass.

In the 'Passion' the chorus is the vehicle by means of which Bach expresses some of his greatest musical ideas. Whether it is making moral comment, philosophizing upon the course of action, of singing the superb chorales, the choir is master here, but most master when it plays a part in the Christlife itself. Therein lies the core of drama in the 'St. John Passion'. The voice of the chorus becomes the voice of the mob, the interweaving of the various choirs, the confused shouting of the crowd as it surges about the pavement where Pilate stands in earthly judgment upon Christ. The music of 'We Have a Law', the threatening 'If Thou Let This Man Go', the terrifying 'Away with Him', or the outcry, the defiance of 'We Have No King But Caesar'—these are the substance and the sum of Bach. It is a revelation of his genius then that he should turn from that height to the simple recitative, 'Then Delivered he Him Unto Them', for tenor accompanied only by harpsichord and the compassionate voice of the viola da gamba underscoring the pathos of the words, and with such simple means search yet deeper depths.

Mass Sung for 30th Time

The second and final day of the festival included the B Minor Mass, sung in its entirety, but in two sections. The first comprised the 'Kyrie' and 'Gloria', which began at 1:30 o'clock, and the final portion from the 'Credo' to the end, which began at four.

The Mass was familiar ground, for this was the thirtieth performance of it given since 1900, and the 'St. John Passion' had been sung but thrice before. In the Mass the chorus again revealed the painstaking care with which it has been trained throughout the year by Dr. Carey. From the great opening chord of the 'Kyrie' to the final four-part chorus 'Dona Nobis Pacem', the singing was of sustained inspiration. The mystery of the 'Et Incarnatus Est', the awestruck 'Crucifixion', the great awakening music for the five-part chorus 'Et Resurrexit' and the majesty and force of the 'Sanctus' were sung with full realization of their significance.

The 'Christie Eleison' was nobly interpreted by Miss Lerch and Miss Knowles, Mr. Huehn gave a sonorous performance of the bass aria 'Quoniam Solus Sanctus' and Miss Knowles a sympathetic performance of the 'Agnus Dei' with its violin obbligato. Mr. Priebe, who bore so large a part of the solo burden the preceding day, sang the 'Benedictus' and joined Miss Lerch in the duet 'Domine Deus'.

The orchestra, an integral part of the proceedings on both days, gave ad-



Bethlehem Globe-Times

H. S. Snyder, President of the Festival Society, Greets Ifor Jones, New Conductor (Left)

BETHLEHEM, PA., June 7. — Ifor Jones, organist and music instructor of Westfield, N. J., was elected conductor of the Bethlehem Bach Choir on June 6. He succeeds Dr. Bruce Carey, who has been conductor of the choir since the death of Dr. J. Fred Wolle in January, 1933, founder and sole previous conductor.

Mr. Jones is a Welshman by birth and his native town is Merthyr Tydfil, South Wales. He entered the Royal

Academy of Music in London in 1921. After a season with the Buxton Symphony he joined the British National Opera Company. He came to America in 1927 where he joined the faculty of the Woman's College of New Brunswick, N. J., and where he formed the Bach Cantata Club. He organized the Handel Choir of Westfield in 1930 as well, and is also conductor of several other choral societies in New Jersey. He will reside in Bethlehem with his family.



Lilian Knowles

mirable support to soloists and chorus and the many solo measures allotted to instrumentalists were superbly played.

The festival this year drew enthusiasts from almost half the states in the Union, 185 cities were represented and some ticket holders came from as far away as Santiago, Chile; Birmingham, England; London, Paris and cities in Canada. The chapel held about 1,200 and a great many other devotees seated themselves or lay on blankets about the lawn following the performances with scores, after the established custom. Charles M. Schwab is honorary president of the festival yearly held in this town of Bach and steel, and H. S. Snyder, president.

TWO YOUNG MENUHINS WED WITHIN FORTNIGHT

Yehudi, Married in London, Attends Ceremony Between Yaltah and William Stix in New York

Yehudi Menuhin, violinist, who married Ruby Nola Nicholas of Australia in London on May 26, and his new bride were present at the wedding of his sixteen-year-old younger sister, Yaltah, pianist, and William Stix of St. Louis, on June 4 in New York. Mr. Stix is counsel to the LaFollette Civil Liberties Committee of the United States Senate. The ceremony was performed in the Supreme Court chambers of Justice Ferdinand Pecora.

The official witnesses at the wedding of Yaltah and Mr. Stix were Miss Menuhin's eighteen-year-old sister, Hephzibah, pianist; and the bridegroom's brother, Ernest W. Stix, Jr. Hephzibah will be married on Aug. 7 to Lindsay G. Nicholas, brother of Yehudi's bride, at the Menuhin family's ranch in California.

Among those in the wedding party were Mr. and Mrs. Menuhin, who gave the bride away, and Ernest W. Stix, the bridegroom's father.

NEW PISTON SCORE PLAYED IN BOSTON

'The Incredible Flutist' Introduced at "Pops" Concert with Weiner Dancers

BOSTON, June 10.—"Pops" in Symphony Hall continue to occupy the attention of the musically inclined seeker after entertainment. These programs have been more erudite in character of late, with sufficient novelty injected into the series this year to keep the interest of the public engaged.

The past week or so has seen a capacity house for a performance of Mozart's Concerto for Three Pianos, with Messrs. Heinrich Gebhard, J. M. Sanromá and Arthur Fiedler in the roles of soloists, in addition to which Mr. Fiedler conducted from the keyboard. A first performance of Walter Piston's score for the ballet 'The Incredible Flutist', with Hans Weiner and his dancers exemplifying the action, proved an enormous drawing card.

GRACE MAY STUTSMAN

Edith Eunice Prilik, Secretary to Rosa Ponselle, Marries

Joseph E. Prilik has announced the marriage of his daughter, Edith Eunice, and Albert Lania on May 19, in Chicago. Miss Prilik is secretary to Rosa Ponselle.

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LOS ANGELES HAILS LIGHT OPERA SERIES

John Charles Thomas Sings in 'Blossom Time'—Venture Proving Successful

LOS ANGELES, June 10.—The inauguration of a four-weeks' season of light opera, sponsored by civic and cultural groups, has proved to be the most successful venture of its kind in recent seasons. No less an artist than John Charles Thomas was cast in the role of Schubert, in Sigmund Romberg's 'Blossom Time'. The time-worn spots in the score were minimized by the presence of the noted baritone, whose singing-acting was, naturally, the highlight of the performance. Francia White had the leading feminine part, with Melville Cooper excellently cast as Mr. Kranz. An orchestra of thirty-five pieces was led by Frank Tours. The opening night was a gala occasion and Romberg was called upon by Edwin Lester, general director, to conduct one of the favorite excerpts. Box-office total topped \$40,000 for the week.

Romberg Conducts 'Student Prince'

Romberg's 'Student Prince', conducted by the composer, and with Stanley Morner and Della Lind in the leading roles, was the second week's offering, and likewise attracted capacity audiences. Young Morner was convincing as the Prince, but Della Lind was over-vivacious as Kathie. John Sheehan was an excellent Lutz. The male chorus, trained by Mario Silva, was one of the highlights of the performance. 'The New Moon', by Rom-



John Charles Thomas

berg, starring Francia White and George Houston, and the Operetta, 'Roberta', were the last two works announced.

Ruth Miller Chamlee, soprano, was heard in a program of unhackneyed songs in the Biltmore Music Room, accompanied at the piano by Lester Hodges. Mrs. Chamlee revealed herself as a stylist, and was especially successful in songs of sustained line. She was later heard in a Pasadena concert.

The Cecilian Singers, teachers in the public schools, were heard in a concert led by Louis Woodson Curtis, whose operetta, 'Casade la Montana', formed part of the program. The Businessmen's Glee Club, conducted by Clifford Loss, and with Blanche Rogers Lott at

the piano, and assisted by Dorothy Wade, violinist, was heard at the Wilshire-Ebell Theatre.

Charles Wakefield Cadman's opera, 'Witch of Salem', was presented by the Hollywood Opera Reading Club, under Edoardo Sacerdote, in the Cumstock School Auditorium. Mr. Cadman was

present to add lustre to the occasion. The Lyric Club, conducted by Ralph Peterson, and with Mrs. Hennion Robinson and Dorothy Robinson as accompanists, gave the spring concert in the Wilshire-Ebell Theatre. The Club acquitted itself with credit in an ambitious program. HAL D. CRAIN

OAKLAND SYMPHONY PLAYS CADMAN MUSIC

Composer Is Soloist Under Baton of See—Pacific Chorus Sings Haydn

OAKLAND, Cal., June 10.—The closing concert of the Oakland Symphony, Orley See, conductor, brought Charles Wakefield Cadman as guest artist, playing the piano part in his 'Dark Dancers of the Mardi Gras,' which was exceptionally well received. Three movements from his 'Thunderbird Suite' were played and 'Wolf Dance,' 'Night Song' and 'Passing of Nuwana'. Alma Michelini, soprano, sang his 'Spring Song of the Robin Woman' from 'Shanewis'. Composer, soloist and orchestra responded to insistent recalls. Miss Michelini sang Wagner's 'Träume' and Puccini's 'Vissi d'arte' from 'Tosca'. The orchestra played the overture to Weber's 'Oberon' and the Franck D Minor Symphony with verve.

Foundation Formed

Of especial interest among closing announcements was that made by Ehmann concerning the formation of a Symphony Foundation which, with the already functioning association, will assure perpetuation of these concerts for several seasons. Mr. Ehmann will con-

tinue as president, and Mr. See as conductor.

The Pacific Philharmonic Chorus, David Unruh, conductor and Caroline Unruh, accompanist, gave a highly commendable performance of Haydn's 'Creation' in Civic Auditorium. Eileen Piggot, soprano, Raymond Marlowe, tenor, and Andrew Robertson, bass, were soloists. The chorus was well balanced.

The Wednesday Morning Choral Club gave the second concert of its twenty-seventh season, with G. Roberts Lunger directing. Edwin McDonnell was accompanist, Daniel Bonsack played violin accompaniments, while Betty Jane and Virginia Holman, duo-pianists, appeared as soloists. The chorus of women's voices sang incisively and with good diction. ADELYN FLEMING

'Violins', a New Magazine Is Issued

The first number of a new magazine devoted to the violin, called 'Violins', and edited by Ernest N. Doring, has been issued. It is a monthly publication for lovers of the violin family of instruments, contains articles on Stradivarius, the number of existing Strads, on the Yount Collection, and various other items of interest.



CHARLES MILLER AMERICAN CONDUCTOR DIRECTS COLONNE ORCHESTRA IN PARIS

May 18, 1938

Program

- | | |
|--|---|
| 1. Chaconne Vitali-Miller | 4. Appalachian Mountains |
| 2. Seventh Symphony . . . Beethoven | Charles Miller |
| 3. Violincello Concerto . . Boccherini | American Rhapsody |
| soloist: Maurice Eisenberg | 5. Pupazzetti Alfredo Casella |
| | 6. Firebird Suite . . . Igor Stravinsky |

Charles Miller, at the head of the Colonne Orchestra, directed precisely, authoritatively and persuasively . . . his own rhapsody "Appalachian Mountains" showed habile construction, deft orchestration and judicious equilibrium.—*Pierre Leroi (Excelsior)*.

His baton is authoritative and precise . . . in his "Appalachian Mountains" a picturesque, symphonic rhapsody of brilliant colors, he proves himself an adroit and scholarly "modeler" of the orchestral mass. His palette is rich without heaviness . . . a solid work of a practical musician whose science serves a sensitiveness neatly perceived.—*P. B. Wolf (La Liberté)*.

Mr. Miller's performance laid open to view the personal qualities of leadership a conductor must have. He knows what he wants and has the courage of his convictions . . . An achievement to be proud of. "Appalachian Mountains" is poetical and picturesque. Well constructed and colorfully orchestrated it is easily and pleasurably listened to.—*N. Y. Herald-Tribune, European Edition*.

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NEW WORKS AT BADEN-BADEN TAKE A CLASSIC TURN

Contemporary Music at Third Annual Festival Eschews Experimentalism for Traditional Channels—Orchestral, Chamber, Ballet Music Heard

By GERALDINE DECOURCY

BADEN-BADEN, May 25.

THE third annual festival of contemporary music was held at Baden-Baden from April 22 to 25 under the direction of Gottfried Lessings, conductor of the Kur Orchestra, who has assumed the responsibilities bequeathed to him by Herbert Albert, re-organizer of the famous Baden-Baden festivities and now in charge of the musical destinies of the State Opera in Stuttgart.

The program, interesting as it was, contained nothing very exciting in the way of musical news but the experimentalism that used to flood the Austro-German music marts with products and provide such copious material for just such festivals has all but died out. Any remaining germs now take the innocuous form of a sort of superficial neo-romanticism in which visible efforts are made to cast off the mechanical facility and mathematical formulae that were formerly so popular, and get back again into those classic channels that led to renown and enduring values in other, fairer days.

Much Technical Ability Revealed

While all those "nameless instincts that call art into existence" are throttled by standardized interpretations of art, few creative works will be marked by divine significance. There is at present no outstanding talent among the young German composers, although, as



Lars-Erik Larsson



Marcel Delannoy

Baden-Baden showed, there is much honest workmanship and technical ability when dealing with tools other than the intangible qualities of the spirit. As a result, the small number of works that come to public performance all have the common quality of skidding lightly over the intellectual and emotional surface of the listener's consciousness, leaving little or no indentation.

The present festival included three orchestral concerts, one chamber music concert and a ballet evening, but of the twenty or more works receiving a hearing, less than six stood out clearly as achievements of a positive nature. Only one of the six was by a German.

The first orchestral concert opened with a fresh, lively Ostinato written especially for the festival by Kurt Rasch, who believes in raising the curtain with trumpets. The Sixth Symphony of Arnold Bax attracted polite attention, while genuine enthusiasm was the reward of Bela Bartok's 'Five Hungarian Peasant Songs' from the collection of twenty folksongs brought out in 1920. These subtle atmospheric



Jean Françaix

snapshots, with their thread of melancholy, lost a good deal in translation, but they were very beautifully sung by Yella Hochreiter of Stuttgart, whose temperament and sense of tone color lent an artistic veil to the unavoidable textual inadequacies of the German edition.

Variations and Rondo in F for bassoon and chamber orchestra by Siegfried Mueller was primarily designed to give the solo instrument an opportunity to reveal its tonal possibilities without the dead weight of some half-comprehended esthetic system. It gave the soloist opportunity to display his technique and took care not to ruffle the temper of the audience by the injection of incidental cacophonies.

Zillig's 'Dance' Symphony Played

Winifried Zillig, who threw consternation into the critical camp when his opera, 'Das Opfer' was given in Hamburg not long ago, was a little more conventional in the 'Dance' Symphony that closed the program of the first concert. In this new work he takes the ancient suite as model and selecting four basic rhythms (sarabande, bolero, rondo, etc.) develops them brilliantly, though the practice of restraint in the expenditure of orchestral effects would have been decidedly in his favor.

The younger generation has been deliberately avoiding the symphonic form for several years, but since other and lesser ventures have led to no very great achievements, they are beginning very gingerly to cast their nets a bit further



Othmar Schoeck



Marcel Poot

into the deep. At the second orchestral concert, Helmut Degen of the Duisburg Conservatory was represented by a Symphonic Concerto that marked a distinct growth in concentration and economy of means over his last year's exhibits. It was very greatly praised as



Henry Barraud

an earnest effort in the right direction.

A piano concerto by Fred Lohse, pupil of Hermann Grabner of Leipzig, was clean cut in style and obtained an effect in the purely melodic parts without saying anything important or in a new way.

Paul Graener's symphonic setting of Goethe's 'Turmwächterlied' proved excellent. It was a mature work combining poetry and humor in the tone color and romantic style of his generation.



Johann David



Karl Höller

Malipiero's Second Piano Concerto and Alfredo Casella's Introduzione, Arie e Toccato formed the foreign contribution to the second concert. Malipiero's work was admirably played by the Venetian pianist, Gino Gorini, whose sense of style was the chosen vehicle for Malipiero's very conscious attitude towards the particular mediums of his art. Casella employed the organ and much percussion which resulted in powerful sonorities. It was an able work that demonstrated again his fine capabilities as a calculating master of his craft.

The third orchestral concert projected a Divertimento for small orchestra by Larsson of Sweden, with reminiscences of Haydn in its thematic treatment. It was a graceful work that undertook nothing more problematical than the minting of agreeable sounds.

Poot and Delannoy Contribute

A Serenade Concertante for violin and orchestra by Marcel Delannoy of Paris and an Allegro Symphonique by Marcel Poot of Belgium were both interesting, if none too original in content. Poot's blazing orchestration and temperamental élan carried his work over the top to an ovation and a repetition.

Henry Barraud, who was in charge of the performances of French music at the Paris Exposition, was represented by a 'Poème' for orchestra, written three years ago, in which the pol-

Symphonies by David, Zillig and Bax, Concertos by Degen, Malipiero and Lohse, Among Works in Larger Forms—Festival Directed by Lessing



Paul Graener

ished lyricism of contemporary French music was filtered through atonality.

A Symphony in A Minor by Johann David of Leipzig showed a fine taste for combinations bearing the hallmark of Bruckner. David, as an organist, ostensibly conceives his orchestration in the style and terms of his chosen instrument. There are no unnecessary notes in the austere polyphony of this absolute music which never departed from the traditional models of its genre.

The program of the chamber music concert included a work for horns by Othmar Gerster that might provide effective material for the radio, especially in Germany, where military bands are such frequent contributors. Philip Jarnach's Sonatina for 'cello and piano was merely the revision of an earlier work in the earnest style of this musician.

Höller Quartet Is Success

A violin sonata by Othmar Schoeck of Switzerland pursued the Lied form in which this writer is so much at home, while Karl Höller's String Quartet in E was one of the greatest successes of the festival. In spite of its complexity, its daring harmonic combinations and the cool abstraction of its part writing, it never gave the impression of meaningless fluency or deliberate cleverness.

A ballet evening divided its attention between Stravinsky's 'Persephone' and a short work, 'Le Jeu Sentimental', by Jean Françaix. Françaix is always the graceful, proficient prestidigitator in mixing and tossing rhythms, melodic tricks and other superficialities of light and pleasant music. But in Stravinsky's proximity, his work took on the colored insubstantiality of soap bubbles.

All the works were given very able and finished performances, both by the Kur Orchestra and the soloists. The Strub Quartet earned special praise for its fine playing of the difficult Höller work.

Gluck's opera, 'Paris and Helen', composed in 1770, and never sung in Germany, has been put into the repertory of the Weimar Opera.

HANDEL'S 'SAUL' SUNG BY PASADENA CHORUS

Third Annual Music Festival Brings Familiar Oratorio Under Baton of Lert

PASADENA, CAL., June 10.—Pasadena's third annual music festival, lasting almost a week, included a performance of Handel's oratorio, 'Saul', presented in the Civic Auditorium on May 20. The music festival chorus had rehearsed

Miss Leonard were both splendid. The soloists in the Handel performance were heard in an "artists' night" program on May 17, attracting a large audience to the Civic Auditorium. Miss Bampton's personality and voice captivated her hearers, especially for her singing in the Finale of Verdi's 'Trova-tore', in which she was joined by Miss Leonard and Messrs. Darcy and Cham-lee. Again, the surprise of the evening



At a Soloists' Rehearsal for the Pasadena Music Festival Held in the Studio of Margaret Coleman Aro, Left to Right, Standing: Emery Darcy, Baritone; Douglas Beattie, Bass; Mario Chamlee, Tenor; Rose Bampton, Soprano; Myrtle Leonard, Contralto; and Dr. Richard Lert, Director of the Festival. Ralph Linsley, Accompanist for the Festival Chorus, is at the Piano

diligently throughout the winter under Dr. Richard Lert and his assistant, William Bergren, and with the assistance of the Pasadena Civic Orchestra, gave an excellent performance.

Much of the work is Handel at a high level of inspiration. Dr. Lert, who has been a student of Handel's music for many years, arranged the score with a master hand. Comparisons with the better known 'Messiah' are inevitable, but since the text has little of the religious flavor found in that oratorio, the treatment is different. The choruses are vigorous and the youth and enthusiasm of the majority of the singers gave vitality and freshness to the score and enabled Dr. Lert to achieve telling effects.

Five Principal Soloists

The score requires five principal soloists, Saul, sung by Douglas Beattie, bass; Michal, his daughter, Rose Bampton, soprano; Jonathan, his son, Mario Chamlee, tenor; David, Emery Darcy, baritone, and Witch of Endor, Myrtle Leonard, contralto. To Mr. Beattie fell the most important solos. These he delivered in excellent style, disclosing a voice of rich quality and genuine appreciation for oratorio singing. Miss Bampton's solos ranged from the dramatic to many passages of coloratura character; that she was able to encompass all styles bespeaks her ability as a singer. Chamlee's solos were sung with fervor and in clearly enunciated English. Emery Darcy and

came with the appearance of Mr. Beattie in a group of Russian songs. He was recalled again and again and added several extras. Claire Mellonino was an expert accompanist.

The Hollywood String Quartet, composed of Nina Wulfe and Doris Cheney, violinists; Margaret Hayes, viola player, and Lysbeth Le Fevre, 'cellist, assisted by C. Warwick Evans, gave the first program of the festival on May 15. The following night eight choirs and choruses of Pasadena united in a program. A demonstration of the work being done in the public schools was given on May 21, under Dr. John Henry Lyons, director of music education. Andrew Neff is president of the Association, Dr. Lert musical director, and Leon Ettingen business manager.

HAL D. CRAIN

MUSIC EVENTS PLANNED FOR ROCKRIDGE THEATRE

Grace Moore, Barrère Symphony and Metropolitan Quartet to Be Heard at Carmel, N. Y.

CARMEL, June 10.—The summer concert season at the Rockridge Outdoor Theatre will begin with a concert on June 19 at which Grace Moore, soprano, will be the soloist, two weeks in advance of the regular festival season which opens on June 27.

Concerts scheduled for the season include performances by the Barrère Little Symphony on July 10, by the Metropolitan Opera Quartet on July 24, by Albert Spalding on Aug. 7 and by Richard Bonelli on Aug. 14. The theatre season opens on June 27 and will continue for seven weeks. Robert Kendall Goodhue is managing director.

American baritone desires to engage piano accompanist. Preferably a young man who is spending his summer in the vicinity of Asbury Park, N. J. State qualifications. Address Box 615, care of Musical America, 113 W. 57th St., New York, N. Y.

EUGENIA BUXTON

IN SWITZERLAND

ZURICH

April 27

Neue Zürcher Zeitung

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Tages Anzeiger

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April 30

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THE NETHERLANDS

THE HAGUE

May 10

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Her playing is fresh, healthy, . . . Refinement never neglected
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A pleasant introduction and we should very much like to hear more of Eugenia Buxton."

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Vienna—And What America Still May Gain From It

IDEOLOGIES and all the madding political, racial and nationalist issues of the day aside, the meaning to the world of music of what has happened in Vienna is a cause of conjecture everywhere. The affection in which the Vienna of the Austrians was held—a Vienna which already had altered materially in consequence of the World War—inevitably took on a quality of sadness, of acute nostalgia, even for multitudes of individuals who knew the city only by repute and who never had actually set foot upon the Ringstrasse or loitered in the Prater. Johann Strauss had made the Wienerwald almost a neighborhood affair for millions who were not quite sure whether it was a park, a forest, or some species of resort. Because of him, the Danube was forever blue, and no amount of testimony from eye witnesses could ever alter its color. The immediate assumption that Vienna—the Vienna of Mozart, Schubert, and Beethoven, as well as the Vienna of the waltzes—would never be the same again took possession of people's thoughts, with the result that there was in this thinking much more that pertained to the past than to the future.

Those who have been concerned only with the melancholy and sentimental aspects of the change in Vienna's status may consider with profit "A Letter to Modern Music" which appears in the current issue of that review, written by the American composer Roger Sessions. Though he shares the feelings of many others, so far as the city itself is concerned, he sees in the "tragedy" something more than a 'Götterdämmerung'. Europe's loss, he believes, is America's gain. Vienna's music must find "organic and revitalizing growth elsewhere" and it is his conviction that "if music is to have a future it lies in the United States." He believes that "most European musicians are com-

ing to realize this and many of them are coming to join us in a spirit of genuine collaboration and constructive action in building gradually a real and profound musical tradition on our side." Pointing out that "our gain is also our responsibility," he enjoins us not to forget the numberless instances in the past where such an infusion as we may reasonably expect has taken place with important results, a tradition having been successfully transferred from one locality to another.

Mr. Sessions sees Vienna as the center of all things that now belong definitely to the past. There "the greatest composers grew and were nourished by the richest blend of European streams," from North, South, East and West, Hungarian and Slavic, with French and Gypsy admixture, together with the Germanic. Vienna, some have felt, was musically a city over-awed by the ghosts of its own past, and grown provincial in its effort to preserve its own distinctive character—though the music of a Mozart, a Beethoven, a Schubert or a Brahms has become music of the world rather than of a locality.

But this is a shallow outlook, says Mr. Sessions. Whatever is to be the eventual place of Schönberg, Berg, von Webern and other representatives of music in the later Vienna, the city's musicians maintained "their spiritual aristocracy, their seriousness, their integrity and their disdain for any but the highest conceptions of art". Theirs were the standards America needs. For, says Mr. Sessions, the American composer, if he is to meet his European colleagues on equal ground, standing or falling by virtue of his own achievements alone, must learn to take a more mature and serious attitude toward his art; he must abandon his "postures", his "feebly conceived and artificial quasi-academic standards", his "self-conscious conceptions of both form and content", he must cease to think in terms of "stars", of "mechanized popular music" and of "the box-office standard". The moment has arrived; a real choice cannot be postponed much longer. "It is our opportunity, and our responsibility to carry on".

Summering At Home

AS travel is the best tonic for the chronic stay-at-homes, so staying at home may be the best of all tonics for persistent travelers. This summer more of our artists have decided to remain in the United States or neighboring Canada than in any summer since the World War. Remaining with them are many artists of other nationalities, who have come to know America well, and who have decided that this is the year in which to know it better. They are very welcome. America's cultural life will be the richer for their presence.

Artists as a class are perhaps the most traveled persons in the world. Music takes them to the far corners of the earth. Much as they profit from this constant shifting of the scene, they need—perhaps more than the rank and file of their fellows—a time of relaxation and repose, a time in which to re-discover that they, too, have roots in the soil of what they refer to as "home", even when its ties are almost forgotten in the world pressure of their careers. They will be better artists by reason of a fresh strengthening of those ties. Contact with humanity never ceases to be a basic factor in all art endeavor and there is no human contact like that with the people who are one's own. For some—perhaps many—a summer in this country may be something of a novelty. They will return for the new season far fresher.

If it is well for artists to know their own people, surely it is well also for our people to know their artists. A tennis court or a pony trail in Maine or California may be the very place for an exchange of ideas more profitable on both sides than a bit of bickering with a guide in the Alps or a futile effort to make a porter understand what is to be done with one's luggage somewhere along the Adriatic. There will still be travel—plenty of it. But the artist can well afford, now and again, to say, "I've had enough of that. Here's where I hit the hay!"

Personalities



Sigrid Onegin, Reviewing Critically (in British Fashion)
Franz Rupp, Her Accompanist

Zandonai—Music for the forthcoming European motion-picture entitled 'The Princess Tarakanova' has been written by Riccardo Zandonai.

Strauss—The second of Richard Strauss's new one-act operas, entitled 'Daphne' will have its world-premiere in Dresden on Oct. 22, under the baton of Karl Boehm to whom the work is dedicated.

Pons—The first annual award to be made by the National Bureau for Blind Artists was recently bestowed at a dinner and concert at the Hotel Astor upon Lily Pons for her work in behalf of the blind.

Bauer—The honorary degree of Doctor of Music was bestowed upon Harold Bauer by Lawrence College, Appleton, Wis., at the commencement exercises held there on June 13.

Cape—When President and Mrs. Roosevelt entertained 1,500 newspaper men as guests at the White House last month, Vandy Cape, who was one of the entertainers, wrote a political "singing satire" especially for the occasion.

Mascagni—The presidency of the committee for the international tournament of the Italian card game, "Scopone", to take place in San Remo next October, has been accepted by Pietro Mascagni, who is an enthusiastic devotee of the game.

Moore—Housing shortage may bother some people but not Grace Moore! The popular opera, motion picture and radio star has a farm in Connecticut, a house in Beverly Hills, Cal., a Federal Housing Project bungalow in the same community, a trailer always waiting her at Malibu Beach, and a villa at Cannes on the French Riviera.

Courboin—The noted Belgian organist, Charles M. Courboin, who has made his home in this country for many years and who will be a member of the summer faculty of the Peabody Conservatory of Music in Baltimore, was decorated recently by King Leopold of Belgium, as a Knight of the Order of Leopold. The order was bestowed upon Mr. Courboin by Comte Robert van der Straten Ponthoz, Belgian Ambassador to the United States, at the American Academy of Arts and Letters, New York.

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LOUISVILLE TO HAVE LIGHT OPERA SERIES

Iroquois Theatre in Process of Construction—Symphony Players to Perform

LOUISVILLE, Ky., June 10.—Light-opera upon a large scale is to be inaugurated here on July 1. For years this has been one of the cherished dreams of music loving citizens, but up to this time it has not seemed feasible, although in former years Louisville has had occasional seasons of summer opera. A large park amphitheatre is being constructed in Iroquois Park, and will be known as the Iroquois Theatre. It will be financed partly by WPA funds and partly through gifts from a group of private citizens known as the Louisville Park Theatrical Association. Work was started early in April.

Seating an audience of 3,500, the new outdoor theatre will have every desirable modern feature possible. These include a large stage, with adequate dressing rooms for 100, as well as the necessary ticket offices, rest rooms and promenades. The natural rise of a hillside forms an ideal slope for the rows of seats for spectators. The entire theatrical area will be landscaped and between the stage and the audience there will be a moat with a fountain at each end. A water curtain will rise from the moat, on which colored lights will play during intermissions, while the stage settings are being changed.

Arrangements are now being made with a well-known impresario for his services and a business staff, while the association is in negotiation with large theatrical and operatic organizations presenting summer attractions. There will be four weeks of opera this year, with the hope that the season may be extended next year to six or eight weeks. It is planned to recruit the orchestra from the Louisville Symphony players and some of the lesser members of the company from the vocal studios of the city.

The city administration, the Board of Trade, the Junior League, women's clubs and all other important social and civic organizations are interested and are backing the project.

ANNOUNCE PROGRAMS FOR LIBRARY OF CONGRESS

Coolidge Foundation to Provide Cham- ber Music Concerts by Noted Organizations

WASHINGTON, D. C., June 10.—Twenty-four concerts have been scheduled in the Coolidge Auditorium in the Library of Congress for next year by the Elizabeth Sprague Coolidge Foundation. Dates and events have just been announced by Dr. Harold Spivacke, chief of the library's music division.

Most of the concerts will be on Thursday evenings and Saturday afternoons. A Founder's Day concert has been scheduled for Oct. 30.

Features of the year's schedule include presentation of the complete cycle of Beethoven's string quartets by the Kolisch Quartet. These will be played on Nov. 3, 5, 10, 17 and 19.

The Coolidge Quartet will give the Founder's Day program and will also give a concert Dec. 29 as part of the convention program of the Music Teachers' National Association. It will also give concerts on Jan. 5, 7, 12, 14, 19 and 21.

The Pro Arte Quartet of Brussels

What They Read Twenty Years Ago

MUSICAL AMERICA for June, 1918



A Lieutenant and Captain of the American Air Force Meet in Europe. Today They Would Be Known as Albert Spalding and New York Mayor Fiorello H. LaGuardia



Lucien Muratore and His Wife, Lina Cavallieri, Justifying the Saying That All Opera Singers Are Good Cooks

Now, I Wonder!

Chief of Claque Defends His Calling; Says Public Is Too Apathetic to Applaud. Artists Crave Applause after Their Heavy Arias.

1918

A Record of Excellence

The season of 1918-1919 marks the fifteenth milestone in the career of the Flonzaley Quartet, a record embracing more than 100 concerts a year and a consequent total of more than 1500 performances in the United States, Canada, Great Britain and the Continent.

1918

Others, Decidedly!

Does the American Soldier in France prefer to sing or to hear others sing?

1918

What About the German Tongue?

Galli-Curci declares America's singers need a softer language, its composers, more romance.

1918

A Tribute

Enrico Caruso stood on historic Washington Rock in the Wachung Mountains near Plainfield, N. J., a few days ago, and sang 'The Star-Spangled Banner'.

1918

Monster Performance

With a chorus of 10,000, and an orchestra of 200, Mendelssohn's 'Elijah' was sung at the Polo Grounds under the baton of John Philip Sousa last week. The soloists were Oscar Seagle, Marie Sundelius, Sophie Bratslau, Betty McKenna, Charles Harrison and Léon Rothier.

1918

More Than That

Mascagni's 'Lodoletta' had a good reception at its premiere at the Teatro Lirico in Milan. Beniamino Gigli, whose artistic status is advancing by leaps and bounds, was Flammen. The opera requires several hearings to grasp the innermost intentions of the composer.

1918

Amsterdam Hears New Compositions

(Continued from page 7)

which the performers (the splendid new Hungarian String Quartet) shared. Seldom have we noted such intense rapport between audience and composer at a first performance of a complicated and unfamiliar piece of writing. The quartet itself is undoubtedly a masterpiece. The four parts, composed as a cycle, constitute a perfect balance of melodic and rhythmic contrasts. Badings's work is always characterized by a free-flowing musical urge, which the composer cunningly leads into musical forms and avenues.

The Society for Contemporary Music gave another important premiere presenting 'Village Scenes', by Bela Bartok, an extremely complicated little score for woman's chorus and chamber orchestra. This work proved very much worth listening to and was excellently prepared for presentation by Johannes den Hertog.

will be heard in six concerts March and April. This series will repeat the programs of the Pro-Arte Coolidge Festival held in Brussels this last May.

Nadia Boulanger will conduct a group of singers and instrumentalists in programs of vocal chamber music on April 13 and 15. The six Brandenburg Concerts of Bach will be played by a small orchestra under the baton of Feri Roth April 20 and 22. J.W.

A Correction

By a regrettable typographical error in the issue of MUSICAL AMERICA for May 25, Alexis Sandersen, teacher of singing, was referred to as "Mïne," Sandersen; also, in the same item, the surname of Herbert Gledhill, Mr. Sandersen's pupil was omitted. MUSICAL AMERICA hereby extends its apologies to Mr. Sandersen and to Mr. Gledhill.

A tablet has been placed upon the house in Stockholm where the composer Smetana lived for a time.

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SWISS MUSIC FESTIVAL HELD AT LITTLE YVERDON

Important Chamber Music and Choral Performances Given—Ansermet Dominates Concert Life in Geneva—Winterthur a Paradise of Music

By WILLI REICH

BASLE, May 15.

EVERY year the musicians of Switzerland gather in the spring at the festivals arranged by the "Association des Musiciens Suisses," which are always held in different cities of this land of endless variations in scenery and cultural life. It is the custom for these festivals to be held alternately in larger and smaller cities, in connection with which the programs are always closely adapted to the local possibilities. Since the little city of Yverdon on the shore of the magnificent Lac de Neuchâtel was selected as the scene of the 1938 festival, all thought of large orchestral concerts had to be put aside from the beginning. Instead, however, important chamber music and choral performances were offered.



Willy Burckhard

The most valuable work of the festival was the Ninty-third Psalm of Willy Burckhard. The String Quartet of Fernande Peyrot, a pupil of Ernest Bloch and Jaques-Dalcroze, proved to be a noble, beautifully constructed work. The cantata 'Von den letzten Dingen' (Of the Last Things) by young Albert Jenny impressed with its technical mastery. A large choral work by the Genevan organist Roger Vuataz, 'La Flûte de roseau', based on words of Rabindranath Tagore, arrested one's attention with its unusual combinations of sounds, which were attained by the introduction of a children's chorus in the main chorus of mixed voices; and lastly, the Piano Trio of Walter Lang deserves mention as an interesting piece of chamber music.

More important, however, than the individual musical offerings was perhaps the intimate fraternizing for two days of the Swiss musicians and their friends, which, despite some necessary concentration, the small city and its enchanting surroundings helped to foster. Music and setting were in perfect harmony, into which the people were also drawn.

Concert Season in Geneva

Concert life in Geneva and in all French Switzerland in general bears the stamp of the towering musical personality of Ernest Ansermet. The 'Orchestre Romand', which he strenuously trained and rehearsed, gave noteworthy artistic performances again this season. Besides Ansermet, it played under the following conductors: Erich Kleiber, Franz von Hoesslin, and Erich Schild.



The Orchestre Romand of Geneva, with Ansermet Conducting

P. Geiselhard

Soloists who appeared with the orchestra included the pianists Alexander Brailowsky, Walter Gieseking, Jacques Février, and Magda Tagliaferro; the violinists Adolf Busch, Nathan Milstein, André de Ribapierre, and Ida Haendel; the saxophone player Sigurd Rascher, and the singer Conchita Badia-d'Agusti.

Among important new works performed, were: Stravinsky's 'Symphony of Psalms' and 'Jeu de cartes', Busoni's Violin Concerto, Malipiero's Second Symphony, Alban Berg's 'Lulu-Suite', Hindemith's 'Symphonic Dances'. Since the "Orchestre Romand" under Ansermet's leadership will also take over the radio concerts of French Switzerland next season, we may count on a further advance in the accomplishments of this excellent corporation.

Scherchen Active in Winterthur

That a small city of less than 100,000 inhabitants has a concert life of its own which surpasses that of most large cities in intensity and high standards, is a phenomenon which is probably not duplicated anywhere in the world. The city of Winterthur, situated a half hour's distance from Zurich, owes this advantage primarily to its ancient musical traditions, which are faithfully preserved and carried on by the "Musikkollegium", which was founded in 1629. The extraordinary quality of the municipal orchestra is due to the untiring diligence with which it was trained by Hermann Scherchen, whose pedagogical genius is on a par with his great ability as a conductor. Scherchen is probably one of the most comprehensive conductors of all time, who masters all styles and epochs with equal skill. Living solely for his art, he actually transforms the musicians working with him and inspires them to accomplishments, which they themselves would hardly have believed possible. In the Winterthur orchestra he has developed an instrument that is probably the best-balanced musical body of Switzerland and which is capable of excellent accomplishments under other conductors as well.

Bruno Walter, Ernest Ansermet,



The Old Cathedral in Yverdon, Scene of the Swiss Music Festival

Fritz Busch, Franz von Hösslin and Ernst Wolters conducted this season, along with Scherchen. Besides the twelve subscription concerts, a series of "Studienkonzerte" (Educational Concerts) is given, at which important modern works are performed for the Winterthur audience. Every Sunday free concerts by the municipal orchestra take place, which draw the entire population into the circle of interests of the "Musikkollegium" and spur on the ris-

ing generation to attend the music school, which is maintained by the Kollegium. The subscribers, moreover, are intimately drawn together by countless "Hauskonzerte" ("Home Concerts"), so that scarcely a week goes by without two or three first-rate concerts.

Winterthur thus proves to be a true paradise of music, the perpetuation of which is provided for by a few idealistically-minded patrons.

SOWERBY WORK OFFERED BY ILLINOIS SYMPHONY

Saidenberg Also Conducts Music by Honegger and Beethoven—Wilkomirski Plays Mozart

CHICAGO, June 10.—The Illinois Symphony, Daniel Saidenberg conductor, gave a concert in Great Northern Theatre on May 22. Michael Wilkomirski, violinist, was the soloist, and Leo Sowerby, composer, was in the audience to hear a performance of his symphonic poem, 'Prairie'. Arthur Honegger's 'Summer Pastoral' and Mr. Sowerby's tone-poem preceded Mozart's

Fourth Violin Concerto in D and the Beethoven Fifth Symphony.

The Chicago Negro Choral Club offered Handel's Oratorio 'Samson' on the afternoon of the same day in Orchestra Hall. Ramin B. Girvin conducted the well-trained ensemble.

Edna Mae Stryker, soprano, sang at the Beaux Arts Salon at the Medinah Club on the same day. She revealed ability and great native talent. Other participants in the program were Clara Maas, pianist; the Girl's Glee Club of Roycemore School at Evanston, led by Madi Bacon, and the Stryker vocal trio.



"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

New York Concerts

THE recital of Jules Bledsoe, Negro baritone, was Town Hall's only musical event of early June. The last weeks of May brought a League of Music Lovers program in which the Curtis Quartet and Martha Graham were chief performers. Abram Haitowitsch, blind violinist, was heard.

Jules Bledsoe Gives Benefit Recital



Jules Bledsoe

Jules Bledsoe, Negro baritone, gave a recital for the benefit of the Hope Day Nursery in the Town Hall on the evening of June 5, under the auspices of the Progressive Matrons.

His program included Beethoven's 'Die Ehre Gottes' and 'In Questa Tomba'; a Rondel by Fontenailles, an aria from Donizetti's 'Maria di Rudenz', Three Gipsy Songs by Dvorak; 'Der Kaddish Fun Mein Shtam' by Marks-Cherniavsky, and after the intermission, a group of Negro Spirituals and a group of four African Songs of Life by himself.

Mr. Bledsoe's voice still impresses as being a remarkable one both in volume and quality though it is less even in production than formerly. At best it was very fine both in loud and soft passages. The tenuous French number had much charm and the one in Yiddish, a thrilling climax. The Spirituals, though somewhat repetitious had much of real beauty. His diction was clear in four languages and foreign pronunciation excellent. Sensitive and musicianly accompaniments were supplied by Carl Diton.

Curtis Quartet and Martha Graham Appear on League Program

Five solo dances by Martha Graham, two quartets played by the Curtis String Quartet and the Schubert Fantasia in C ('Wanderer') played by Aube Tzerko, pianist, made up the diversified program presented by the League of Music Lovers in the Town Hall on the evening of May

Cimarron Opera Performs Cadman's 'Shanewis'



Charles Wakefield Cadman's Two-Act Opera 'Shanewis' Was Performed by the Cimarron Opera Company, Henry Hobart, Director, at Enid, Okla., on April 26. The Composer Was Guest Conductor and Pianist. Included in the Cast Were Clyde Neibarger, Tenor, as Lionel; Velma Caldwell as Shanewis, Mrs. S. A. Daugherty as Mrs. Everton, Annette Burford as Amy, and Wesley Rose as Harjo.

20. In the colorful Haydn Quartet in C, Op. 54, No. 2, and even more in Brahms's Quartet in C Minor, Op. 51, No. 1, the Curtis ensemble gave eloquent interpretations. Mr. Tzerko was likewise heartily applauded for a vigorous version of the fantasy.

Miss Graham was in brilliant form; from the electric bow which preceded 'Imperial Gesture' to the exquisite postlude of the 'Optimist' section of 'Harlequinade' every movement was vibrant. With repeated experience, the tragedy of 'Deep Song' looms larger; this dance is a mute and terrifying tribute to the inarticulate agonies which war has brought to Spain. With uncanny tact and imagination Miss Graham seizes upon the universal aspects of a human situation and reworks them into an art form which is unique. The 'Satyric Festival Song' is one of the most delicious satires on the modern dance. 'Frontier', which has become a classic, was the fifth of Miss Graham's all-too-brief set. Louis Horst was the pianist and director of music, with Hugo Bergamasco, flute, V. Pertti, trumpet, L. Cancelliere, clarinet, and S. Gershek, drums. The audience added bravos to its applause.

Haitowitsch Gives Recital at Plaza

Abram Haitowitsch, blind violinist, made his first New York recital appearance in several seasons at the Plaza on the evening of May 24, with Vladimir Padwa at the piano. Mr. Haitowitsch's playing displayed

the same qualities of seriousness of artistic intention as well as technical dexterity that have characterized it in previous appearances, and he was acclaimed by a large audience. The program included Mendelssohn's Concerto, Bach's G Minor Sonata, unaccompanied, and shorter works by Hubay, Kreisler, Wieniawski and others.

Kate Keith Field In Recital

Kate Keith Field, soprano, gave a recital in Carnegie Chamber Music Hall on the evening of May 23, with Milford Snell at the piano. Miss Field offered Salome's aria from 'Hérodiade', Lieder by Schumann, Marx, Brahms and Strauss and songs in English by British and American composers.

Centre Glee Club Gives First Concert

The first public concert of the Centre Glee Club, Harry Reginald Spier, conductor, was given on May 20, at the Barbizon-Plaza. Works by Mozart, Schubert, Dvorak, Sullivan, Wagner and others were presented. Mildred Rose, soprano, was soloist. The club, which was organized a year ago, has sung four times in St. Patrick's Cathedral, and broadcast from stations WABC and WNEW.

Give Mozart-Wagner Operatic Concert

A concert of operatic excerpts by Mozart and Wagner was given in the Carnegie Chamber Music Hall on the evening of

May 26, by Thelma Jurguson, soprano, Barbara Farnsworth, mezzo-soprano, and Henry Blanchard, baritone, with Paul Eisler at the piano. Parts of the following operas were presented: 'The Marriage of Figaro', 'The Magic Flute', 'Così Fan Tutte', 'Tristan und Isolde', 'The Flying Dutchman', 'Die Walküre' and 'Götterdämmerung'.

NANCY DERIAN, 'cellist. Ellis Clark Hammann, accompanist. Master Institute Theatre, May 8, evening. Saint-Saëns Concerto, Handel Sonata and works by Bach, Pianelli, Popper and others.

Packer Choral Gives Spring Concert

The Packer Choral, Carlyle Duncan conductor, gave its spring concert in the assembly room of Packer Collegiate Institute, Brooklyn, on the evening of May 10. The chorus was assisted by Edith M. Wiederholt, pianist; Rufus Wilson Smith, baritone, and the Mendelssohn Trio, Hazel Kniffin, violinist; Lillian Hettick, 'cellist, and Beatrice Whitlach, pianist. The chorus sang works by German, Sullivan, Gretschel and others. Mr. Smith sang arias from 'Sadko' and 'Scipio' as well as spirituals and songs by Schumann and Mr. Duncan. Miss Wiederholt gave a group of piano solos and accompanied the chorus. The 'Agnus Dei' to an excerpt from Bizet's 'L'Arlésienne' was sung by the chorus accompanied by the Trio and with Dorothy S. Hanna, soprano, as soloist.



ELIZABETH GIBSON

ENGLISH SOPRANO

LONDON Miss Elizabeth Gibson's Recital of Lieder bore the obvious fruit of instinctive appreciation and applied study of the verbal text. (*Sunday Times*).

It was good to hear so vital and accurate a performance . . . brilliantly sung by Elizabeth Gibson. (*Morning Post*)

THE HAGUE beautiful and extremely well trained voice, much taste and much charm and above all much distinction . . . (*Abendpost*).

a very skilful artist, with a beautiful voice and a very good vocal technique . . . (*The Nederlander*).

AMSTERDAM Go and listen to Elizabeth Gibson singing, she is the incarnation of charm . . . (*The Telegraaf*).

The voice is supple and fine . . . (*Handelsblatt*).

BRUSSELS possesses a beautiful voice . . . the charming facility with which she executes most difficult passages denotes a great talent (*Le Soir*).

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MEMPHIS APPLAUDS ST. LOUIS SYMPHONY

**Golschmann Presents Brilliant
Program—Bampton Heard
in Recital**

MEMPHIS, June 10.—Recent musical events in Memphis have included a brilliant concert by the St. Louis Symphony under Vladimir Golschmann. The program included the overture to Berlioz's 'Benvenuto Cellini', the second symphony of Brahms, a Gretry-Mottl dance suite, waltzes from 'Der Rosenkavalier' and the Polovtsian Dances from 'Prince Igor' by Borodin. Four encores were also given. This was the orchestra's third annual visit to the city and it has already been engaged to return next year again as a feature of the Beethoven Club's five-concert series.

As the final event on the club's series this season, Rose Bampton, soprano of the Metropolitan Opera, was presented in song recital.

The Tennessee Chapter of the American Guild of Organists brought E. Power Biggs, organist, to close its series of recitals. His program was both musical and brilliant and he handled the big organ of the Ellis Auditorium with ease and mastery.

As a feature of Music Week, presenting local musical talent, the Exchange Club of Memphis sponsored a concert by the Singers of Southwestern College and the string orchestra of the Memphis College of Music, both under the baton of Burnet C. Tuthill. The Singers, an a cappella group of fifty voices, presented motets and madrigals of the Sixteenth Century, a group of Russian anthems and two modern part songs. The orchestra was heard in the Bach Overture in B Minor for flute and strings and the Hindemith Suite for Strings in the first position with solo violin in the last movement.

On May 20, the Memphis College of Music presented Beverly Quekemeyer

in his senior piano recital preparatory to his receiving the degree of Bachelor of Music in June. As a climax to a difficult program he played the first movement of the Tchaikovsky concerto with his teacher, Thomas Gorton, at a second piano. B. C. T.

SUMMER SCHOOL AT SMITH

**Music Department Announces Courses
for Six Weeks Session**

NORTHAMPTON, MASS., June 10.—The music department of Smith College announces a summer school for six weeks from June 27 to Aug. 6. Courses in a wide variety of musical subjects will be offered and students may either concentrate on one particular subject or follow a regular specified course leading to a certificate of graduation, acquiring academic credits if desired.

The numerous activities of the school include orchestra, chorus and ensemble playing as well as frequent recitals by faculty, students and visiting artists.

The faculty includes Solon Robinson and Anis Fuleihan, piano; Gilbert Ross, violin; Marion DeRonde, 'cello; Victor Prah, voice; Wilson T. Moog, organ; Theodore M. Finney, history; Aurelio Giorni, composition; M. Alice Butterfield and Louise Rood, theory; Edna McEachern and Priscilla Rose, school music. Mr. Moog is the director of the school.

Nyack Morning Music Club Gives Spring Concert

NYACK, N. Y., June 10.—The Morning Music Club of Nyack gave the annual Spring concert of its fourteenth season in the Junior-Senior High School on May 6. Alfred Boyce conducted the club, which sang with precision and unanimity of tone, in Jenkins's 'Storm Song', two works by James P. Dunn, music by Verdi, Brahms, Liszt, Franck's 'Le Mariage des Roses', Frank Bridge's 'Peter Piper', Hawley's 'A Song of Seasons', and other works. Raoul Nadeau, baritone, was the soloist, and Harry Allaire, accompanist.

La Crosse Concert Campaign Results in Sell-Out



During the La Crosse Concert Campaign at Community Concert Headquarters Are, Seated Left to Right: Mrs. F. A. Douglas, Campaign Chairman; Doris Papenfuss, Harold Youngberg, Malcolm Rowles, Mrs. Harold Youngberg, Mrs. Malcolm Rowles, and, Left to Right, Standing: Arthur L. Wisner, Western Manager of Community Concerts; John G. Felton, President of the Campaign; Mrs. Grace Norbeck and P. L. Cilley

LA CROSSE, WIS., June 10.—The La Crosse Community Concert Association held its campaign during the week of April 25, marking its seventh year of concerts under the Community plan. The campaign was successful, resulting

in a sold-out membership with the capacity of the auditorium, 872 seats, completely subscribed for. The series will present Helen Jepson, Richard Bonelli, Harold Bauer and the Kneisel-Alden-Turner Trio for 1938-39.

GILBERT AND SULLIVAN OFFERED IN WORCESTER

**Light Opera Guild and Church Choir
Give 'Yeoman of The Guard'
and 'Gondoliers'**

WORCESTER, June 10.—The leisurely spring season of music terminated with crisp performances of 'The Gondoliers' by the Worcester County Light Opera Club at Worcester Theatre on May 17 and 18, before capacity audiences. Ernest J. Reopel, Jr., conducted. Principal roles were taken by Leslie Moore, Clarence P. Daigneau, Ethel Sleeper Russell, Margaret C. Moore, Asa Bartlett, Erna Birchall, Lillian Jensen, Franklin Feeney, and Arthur Backgren.

The Choir Troupe of Chestnut Street Church added to its laurels as exponent of Gilbert and Sullivan by presenting 'Yeomen of the Guard' at Horticultural Hall on May 5 and 6. The production was directed by J. Vernon Butler. The principals included Marion Newman Shea, Mabel Anderson Pearson, Mae Brennan McCarthy, Vesta Wyk Thyden, Francis S. Bailey, Francis O'Connor, Leslie W. Partridge, Frank Bottomley, Samuel G. Rea, Jr., and John B. Chick, vocal soloists. Mr. Howe's own 'Radio Suite', with its 'March', 'Pastorale', 'Amour', 'Playtime in Peeping', 'Folklore', and 'A Jig Full of Spirit', was greeted warmly. Standard fare included Mozart's 'Jupiter' Symphony, and Sibelius's 'Finlandia' as a finale. J. F. K.

Constance Hope Sails for Europe

Constance Hope, public relations counsel for leading musical artists, sailed with her husband, Dr. Milton L. Berliner, for Europe on the Paris on May 27, for a three weeks' motoring trip through France, Switzerland and northern Italy. While abroad Miss Hope will visit several of her clients, including Mme. Lotte Lehman, Lauritz

Melchior, Mme. Vina Bovy, Alexandre Tcherepnin, and others. She also plans to attend one of the Swiss music festivals.

Women's Broadway Community Chorus in Spring Concert

FLUSHING, L. I., June 10.—The Women's Broadway Community Chorus gave its annual Spring concert at the Good Citizenship League assisted by Frances Rassiga, soprano, and David Weber, clarinetist. Edith Baxter Harper conducted the chorus which sang with notable artistry. Miss Rassiga, who made her debut at this concert, revealed a clear, lyric voice of remarkable purity of tone in the 'Waltz' aria from Gounod's 'Romeo et Juliette', Samuels's 'When Chloris Sleeps', Bishop's 'Lo Hear the Gentle Lark', Ronald's 'O Lovely Night'.

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MITROPOULOS AND MOLINARI WELCOMED

Conduct Concerts of the NBC Symphony — Boult Gives All-English Program

Dimitri Mitropoulos and Bernardino Molinari were added to the long array of conductors who have appeared in New York as leaders of the NBC Symphony Orchestra in the fortnight following the departure of Sir Adrian Boult. Mr. Mitropoulos, regular conductor of the Minneapolis Symphony, made his New York debut on the evening of May 28. Mr. Molinari, well remembered from guest appearances with the New York Phil-



Dimitri Mitropoulos

harmonic-Symphony and other orchestras, conducted the NBC ensemble for the first time a week later.

The program for Sir Adrian's final concert of May 21 was as follows:

Fugal Concerto for Flute, Oboe and String OrchestraHolst
Symphony No. 4 in F MinorVaughan-Williams
'A Shropshire Lad'Butterworth
'Enigma' VariationsElgar

Sir Adrian achieved stimulating results with all of this music, which, as juxtaposed, was one of the most satisfying all-English programs of memory. The Holst work, in which John Wummer, flute, and Robert Bloom, oboe, played the solo parts, prepared the way sturdily for a sterling performance of the symphony, one of the most convincing and perhaps significant scores that has come out of contemporary England. As neatly presented, the Butterworth rhapsody remains attractive if not memorable music. Mr. Boult's sympathy for Elgar's music resulted in a very eloquent reading of the 'Enigma'.

The New York advent of Mr. Mitropoulos was of an order to set tongues wagging. Technically the man from Athens and Minneapolis proved himself a very expert leader. The applause was of a warmth to indicate that he had made a host of new friends. But inevitably there were reservations as to his program, which was as follows:

Prelude and Air, 'When I Am Laid in Earth' from 'Dido and Aeneas'Purcell
Symphony No. 2 in C MajorSchumann
Overture on Three Greek ThemesGlazounoff
'Revolutionary Etude'; A Flat PolonaiseChopin
Rogal-Lewitzski

In the performance of this music all was clear, precise and vital, and in the conductor's admirable transcription of the Purcell music of rich and sensitive tone, with the phrasing fastidiously and musically modeled. Like Stokowski and Ormandy, Mitropoulos scorns the baton as well as the printed page. His hands make many patterns and his conducting is very detailed. It has the look of tenseness and extreme concentration. The Schumann Symphony gained in vigor what it may have lacked in warmth. The Glazounoff overture was brilliantly played. So, too the Chopin



Bernardino Molinari

transcriptions, though noisy and tawdry of themselves.

Mr. Molinari's program on June 4 was:

Overture to 'Nina, Pazza per Amore'Paisiello
Symphony No. 5Beethoven
Prelude to third act of 'La Wally'Catalani
Scherzo from 'Midsummer Night's Dream'Mendelssohn
Overture to 'Sicilian Vespers'Verdi

The tone of the orchestra was admirable and the playing clear and spirited. The Mendelssohn Scherzo, taken faster than customarily was not as feathery light as it has been known to sound but otherwise the orchestra met the exactions of what seemed to be an uncomfortable pace. The Paisiello overture sparkled in the manner of its day and was well worth playing, but neither the Catalani prelude nor the Verdi overture qualified any too readily as music for concert purposes. The symphony, which naturally was a truer test of both conductor and orchestra, was played with the grasp of content and the control of resource expected of a veteran leading a responsive ensemble. O. T.

Philadelphia Forum Lists Events for Next Season

PHILADELPHIA, June 10.—The Philadelphia Forum next season will present recitals by Jussi Bjoerling, Elizabeth Schumann, Kathryn Meisle, Lawrence

Tibbett, Gregor Piatigorsky and Robert Casadesus. Groups include the Wagnerian Festival Singers and the Salzburg Trapp Choir. Orchestras engaged are the Boston Symphony and the Curtis Symphony, with Fritz Reiner conducting and Josef Hofmann as soloist. Dance ensembles booked are Argentinita and Her Company and Trudi Schoop and Her Dancing Comedians.

W. E. S.

MAHLER CONDUCTS WAGNER IN BOSTON

Leads Symphony in "Pops" Concert Commemorating Composer's 125th Anniversary

BOSTON, June 10.—Fritz Mahler took over the leadership of the first Pension Fund concert of the "Pops" summer season in Symphony Hall, at which time an all-Wagner program was given.

Mr. Mahler selected excerpts from 'Die Walküre' and arranged them in sufficiently orderly sequence so that the listener gained a fair understanding of the entire opera.

The singers who contributed very largely to the success of the program were Colin O'More (Siegmond), Hazel Hayes (Sieglinde), Margaret Halstead (Brünnhilde), and Raymond Lutz (Wotan). These singers were very satisfactory and compared favorably with others who in the past have essayed these parts at more formal concerts. The program:

Act 1. Prelude....Scene III (Siegmond and Sieglinde)
Act 2. Prelude and Opening Scene (Wotan and Brünnhilde)
Act 3. Introduction (The Ride of the Valkyries) Scene III (Wotan and Brünnhilde; Wotan's Farewell; Magic Fire Music)

Although Mr. Mahler had excellent voices and a more than competent orchestra with which to work (Boston Symphony players), these forces would have travelled but little distance had there not been a firm, well controlled hand at the conductorial helm. The evening's performance went smoothly, remarkably so considering the limitations imposed regarding adequate rehearsals and so on. Mr. Mahler evidently knows his way about as a conductor of a Wagnerian score; his beat



Fritz Mahler



Margaret Halstead

is authentic and his ideas sound. The opening Prelude was aptly chosen, considering the type of concert which he conducted, for it should be understood that during the first portion of any of these programs, there is considerable confusion, resulting from patrons who wander in late and are not required to wait for the completion of a number before taking their seats... a procedure entirely opposite to that governing the formal concert of the winter season. Thus, the clamor of the "storm" music served as an excellent introduction to the opening duet between Siegmund and Sieglinde, for by that time, every seat in the house was filled.

Mr. Mahler revealed his sense of the dramatic throughout the evening and also evidenced knowledge of what should be expected of the singers. He also demonstrated his capacity for the purely orchestral interpretation in the popular 'Ride of the Valkyries' which was played with admirable verve, and won an ovation. In fact, there was singularly little confusion on the floor; the audience had evidently come to enjoy the music and not the refreshments, which are an integral part of these concerts, and served between numbers, and although smoking is in order throughout an evening of "Pops," there was virtually none in the hall itself, a voluntary sacrifice of this pleasure. G. M. S.

Samuel Ernest Philpitt's Daughter to Marry

CORAL GABLES, FLA., June 10.—Samuel Ernest Philpitt, former concert manager, and Mrs. Philpitt, have issued invitations to the marriage of their daughter Evelyn Ernestine and William Clark Thomas as the First Presbyterian Church here on June 18. Mr. Philpitt is now engaged in the music business in Miami.

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Harvey Gaul, Scranton Times, Apr. 5.

"Sang 'O, Paradiso' from Meyerbeer's 'L'Africana' and revealed a warm robust quality of voice that instantly captivated the audience."

Chattanooga Free Press, May 10.

"Has personality as well as voice to charm and compel... insistent applause brought encores."

Chattanooga News, May 10.

"In the role of 'Radames' his high notes were brilliant and clear... he was master of the lyric as well as the robust passages of the score."

Chattanooga Times, May 12.

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TEXAS MUSIC CLUBS MEET IN BEAUMONT

Federation Holds Four-Day Convention—Contests, Forums, Junior Day Observed

BEAUMONT, TEX., June 10.—The Texas Federation of music clubs held its state convention in Beaumont from April 27-30. Reports showed increasing interest in every phase of federation work. The national extension chairman, Mrs. D. C. Lea of Hattiesburg, Miss., and national junior counselor, Etelka Evans, of Cincinnati, O., were present and gave inspirational talks.

Dr. I. E. Reynolds, director of the school of Sacred Music, Southwestern Baptist Theological Seminary, Fort Worth, gave an informing address on 'Music in Worship'. Dr. L. A. Woods, state superintendent of public instruction, spoke on 'Music in the Public Schools'; Carl Wiesemann of Dallas, president of the Texas Music Teachers' Association, spoke on high school credits for music students. Robert Hollinshead, concert manager of Hollywood, Cal., talked on 'The Five Year Plan for Texas'.

Senior Contests Held

Senior solo contests in piano, violin, man's voice and woman's voice were held, and winners were presented on Thursday night, by Dr. Lena Milam, contest chairman. Following this presentation of winners, the Texas composers' program was presented by W. J. Marsh, Fort Worth chairman. The musical film, 'Beethoven Concerto' was shown as a compliment of the Texas Federation of Music Clubs to delegates, visitors and citizens of Beaumont.

The convention passed a resolution favoring a Bureau of Fine Arts with a secretary in the President's Cabinet, but was opposed to the Pepper-Coffey

Bill, adopted resolution to ask schools to have at least three public programs a year of compositions by Texas Composers; adopted recommendations of the president, Inez Rudy, to encourage more choir and choral festivals through different districts of the state; to send commendations of good programs to radio stations, and to condemn bad programs and insist that they be taken off the air; and to devote at the next state convention program some time for the presentation of excerpts from opera with costumes, and stage setting, and to be sung in English.

Inez Rudy Honored

A highlight was President's Evening, honoring Inez Rudy, when the choir festival led by Carl Wiesemann, was given, followed by a choral festival, led by J. Clark Rhodes. Mrs. R. T. Craig of Athens was elected president, and Austin was chosen for the convention city of 1939.

On Junior Day 1,010 were entered in competitive festivals with Marie Waltman, Corsicana, as chairman. Mrs. James M. Sewell, state junior counselor, presided and awarded prizes in different departments of Junior work. The massed orchestra was conducted by Dr. Lena Milam of Beaumont, national chairman of bands and orchestras in the Junior division.

HOUSTON SERIES ENDS

Symphony and Chorus of 500 Give Final Concert Led by Hoffman

HOUSTON, TEX., June 10.—The Houston Symphony under the direction of Ernst Hoffman, conductor, recently gave its final concert of the season with the assistance of a chorus composed of 500 singers representing all sections of the state and conforming with a century-old tradition in Texas.

The orchestra this season gave six subscription concerts, five "pop" concerts and four children's concerts. In addition to this, Mr. Hoffman intro-

MILWAUKEE CAMPAIGN WORKERS HOLD DRIVE



In the Civic Concerts Campaign at Milwaukee, Wis., Held Throughout the Week of May 1, Drive Workers Are, from Left to Right, Emily Silber Herwig, Colonel Charles M. Pearsall, President of the Local Civic Concerts; Anna R. Robinson, D. L. Cornet, Assistant Manager; Emma C. Kelley, and Charles Pestalozzi Kroetz

duced a novelty, twilight serenades for a woodwind group, which were played in the gardens of prominent Houstonians.

Next season, the orchestra will occupy the new \$1,500,000 Coliseum in which concerts will be given on the "two night" plan.

KANSAS CITY HEARS 'MANZONI REQUIEM'

Conservatory Chorus Conducted by Deacon in Verdi Work—Spring Recitals Given

KANSAS CITY, Mo., June 10.—Spring has brought more than the usual number of miscellaneous choral concerts and recitals. A worthy performance of Verdi's 'Manzoni Requiem', in Edison Hall, May 10, was sung by an augmented chorus of the Kansas City Conservatory under Stanley Deacon. Rose Ann Carr Millsap, soprano; Mrs. Ramond Havens, contralto; David Grosch, baritone, and Walter Ehrnman, tenor, were soloists. Pearl Roemer Kelly and Philip Warner were accompanists.

Wiktor Labunski, head of the piano department of the Conservatory of Music of Kansas City, held the interest of an audience that filled Atkins Auditorium on April 29 with a recital of works by Mozart, W. F. Bach, Schumann, Palmgren, Debussy, Prokofieff, Scriabin, Rachmaninoff and Liszt. On May 6 Harold Van Duzee, of the Conservatory vocal department presented the Van Duzee Singers in a program of ensemble and solo works at Atkins Auditorium.

'Hora Novissima' Sung

Powell Weaver directed and accompanied on the organ, with the assistance of Mrs. James Shirt at the piano, an inspired performance of Horatio W. Parker's 'Hora Novissima'. The choir of the First Baptist Church and a quartet, including Rose Ann Carr, Mrs. Gladys Havens, James Mack and David Grosch, took part.

Virginia Tisdale Stroud presented Dean Allen Verhines, pianist, in Epiphany Hall on May 16. Young Mr. Verhines is richly gifted and gave an excellent account of a formidable program. Mrs. David Grosch presented her artist-pupil, Eileen O'Hearn, soprano, in a recital at Music Hall on

May 17. David Grosch was at the piano. A trio for flute, Hale Phares, cello; Leon Hinkle and Marie Roselli, harp, assisted.

The Westminster a cappella choir of Lawrence, Kan., was heard recently in a program at the First Baptist Church under Donald M. Swarthout.

BLANCHE LEDERMAN

DALLAS HEARS CADMAN

Music Study Club Presents Composer in Lecture-Recital of His Own Works

DALLAS, June 10.—The Music Study Club presented Charles Wakefield Cadman, composer and pianist, in a lecture-recital of his own composition in Highland Park Town Hall on May 5. The assisting artist was Clyde Niebarger, tenor. The event honored the club president, Mrs. M. Anthony.

On May 1 the Oak Cliff Civic Chorus led by Lora Coston Bridges and assisted by Thelma Johnson, pianist, and Charlotte Ware, violinist, gave a program at the Presbyterian Church. The Federal Little Symphony, conducted by Glenroy Stein, gave two programs during music week.

The annual concerto program by advanced students of the school of music at Southern Methodist University was given on May 8 in Highland Park Town Hall. Mrs. J. H. Cavendar Jr., soprano, and Roy Rhoston, violinist, were guest soloists with the Oak Cliff Civic Symphony in a program conducted by Armand De Mond on May 16. Many local musicians gave recitals over radio station WFAA during Music Week.

M. C.

Eva Turner to Sing Aida in Pasadena

Eva Turner, British soprano, has been engaged by La Scala Company to sing the title role in Verdi's 'Aida' at the Rose Bowl, Pasadena, on June 25. Miss Turner reached New York from England on June 9, proceeding at once to California.

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HARTFORD SYMPHONY IN AMERICAN MUSIC

Gordon Conducts Works by
Hugo, Missal and Hallbauer
at Music Week Concert

HARTFORD, June 10.—The Hartford Symphony, that parting guest whom we thought to have sped in April, returned in May, when at the behest of the National Federation of Music Clubs, it gave tongue to local compositional talent in a Music Week concert.

Two Hartford composers, Joshua M. Missal and Henry R. Hallbauer, and a neighbor, John A. Hugo of Bridgeport, were represented by the playing, respectively, of their Symphonietta, Overture and Symphonic Overture. Messrs. Missal and Hallbauer seemed favored with retentive memories, and their compositions, standard in form and temper, had clearly demonstrated paternities. Yet if Mr. Missal's Symphonietta showed a more pioneering spirit in modern directions and more creative derring-do, its experimentalism was less competently or surely expressed, especially orchestrally, than were the orthodoxies of the two Overtures.

A further display of local talent was offered in the orchestration of 'Promenade', 'Ballet of the Unhatched Chicks' and 'Gnome' from Mussorgsky's 'Pictures at an Exhibition', done by George Heck, concertmaster of the Symphony. Ravel still has the edge on Mr. Heck.

The major soloist of the evening was Elly Kassman, who gave a dextrous and fleeting performance of the G Minor Concerto of Saint-Saëns. It was a remarkably musical interpretation. Stella Yeamans Hobson, contralto, also took part in the concert which was conducted by Jacques Gordon.

There has been a sudden remembrance of Mozart—as if he were some long neglected, poor relation now succored and killed with kindnesses. The E. Flat Double Concerto was again performed by Paul Vellucci and Walter Hendl, on the program of the Hartford School of Music, of which Mr. Vellucci is director, at the Bushnell Memorial auditorium, on May 15.

For finesse, sensitivity and poetry of interpretation, the performance was de-

cidedly rewarding. Some of the behind-scenes data is interesting. Mr. Hendl, a Philadelphian, did not begin his study of the piano until the age of seventeen. He is now twenty-two, and despite the fact that the two pianists had but two rehearsals together, his share in the performance was distinctly of virtuoso hue.

Orchestra Plays Capably

The program also included the Purcell Chaconne in G Minor, Bossi's 'Intermezzo Goldoniani' and the Stoessel Concerto Grosso for piano and strings. The young orchestra which presented it under Harold Berkley, conductor and violinist, played capably.

Mr. Berkley was also conductor of the concert given on May 2, by the 400 combined voices of the Hartford and Bridgeport Oratorio Societies, when the Bach-Stoessel 'Festival Prelude', Schubert's 'Miriam's Song of Triumph' and Rossini's 'Stabat Mater' were sung.

The performance as a whole was exceedingly capable, and in those directions in which great numbers of voices impart special and peculiar effects, it was especially impressive. Soloists for the occasion were Maxine Stellman, soprano; Gertrude Berggren, contralto; Wesley Howard, tenor, and Lansing Hatfield, baritone. Myra Yaw was organist.

Zinaida Pawlova, contralto, formerly with the Russian Symphonic Choir and Balieff's 'Chauve-Souris', appeared as soloist for the Travelers Choral Club at the Bushnell Memorial on May 5. As a chanteuse in the stylized manner of the theatre more than the recital stage, she gave handsomely colored, strange-tinted interpretations of several Gypsy songs.

Her accompanist was Carl Walton Deckelman, pianist and director of the Travelers and other choral groups. He also drew from his singers considerable shapely work in their program of folk, art-songs and spirituals. Elinor J. Pond was accompanist.

An outstanding recital by a Hartford singer was given on May 8 by Rose Lischner, soprano, in the Colonial Room of Bushnell Memorial. With admitted voice limitations, Miss Lischner proved an interpreter and musician of unlimited powers. Her feeling for compositional styles, for the content of the songs, and her brilliant treatment of detail, brought rich rewards from an exceptional program offering Pergolesi, Durante, Schubert, Schönberg, Duparc, Debussy, Mussorgsky and Yiddish folk material. She was well accompanied by Mary Michna. The event was under the auspices of the Hart Musical Foundation.

The Choir of St. Thomas's Seminary, under Rev. Thomas F. Dennehy, provided a splendid concert of Gregorian chant on May 16.

The Emanuel Synagogue Choral group performed an array of Hebrew folksongs under Miss Lischner, on May 27. Alfred Cohn and Rubin Segal, violinists, were soloists, presenting the Vivaldi A Minor Concerto and shorter numbers. With Frances B. Ross, soprano, as soloists, Gordon W. Stearns, director, and Rachel R. Moore, accompanist, the Coleridge-Taylor Choral Club sang on April 28.

H. T. PARKER

Barrère-Britt Concertino to Spend Summer in Woodstock

The Barrère-Britt Concertino, a chamber group headed by Georges Barrère and Horace Britt, will spend the summer vacation in Woodstock, N. Y., Mr. Barrère announced recently. Besides hunting and fishing, the musicians will rehearse new works.

Graduating Class of the Curtis Institute



The 1938 Graduating Class and Officials of the Curtis Institute of Music at the Annual Commencement Held on May 17. The President and Founder, Mrs. Mary Louise Curtis Bok, is Seated Third from the Left, and Cary W. Bok, Secretary, Fourth

PHILADELPHIA, June 10.—The Curtis Institute of Music, Mary Louise Curtis Bok, president, Dr. Josef Hofmann, director, completed its fourteenth season on May 17 when the annual Commencement was held. There was an average enrollment during the year of 206 students from thirty-four states, the District of Columbia and from Canada, Cuba and Germany. Thirty students were graduated, three receiving the degree of Bachelor of Music.

The faculty is headed by Dr. Josef Hofmann. A newcomer, Elisabeth Schumann of the Vienna Opera, who introduced a course in Lieder, will teach voice next year. Samuel Chotzinoff, music critic of the New York Post, will continue his course in criticism.

Rosario Scalero, head of the department of composition and theory, will conduct a master class in composition in Italy throughout the coming year, returning to the institute in 1939. Fritz Reiner, although he will begin his duties as conductor of the Pittsburgh Symphony, will continue as head of the orchestra department and as instructor in conducting.

During the past season the Curtis Symphony participated in the concert given on Nov. 28 at the Metropolitan Opera House in New York celebrating the fiftieth anniversary of the American debut of Dr. Hofmann. Recitals by members of the faculty were given in Casimir Hall by Dr. Hofmann, Efreim Zimbalist, Mme. Schumann,

Vera Brodsky and Harold Triggs, Dr. Alexander McCurdy, Anton Torello, and Dr. Louis Bailly and Genia Robinor. Artur Rubinstein, pianist, gave a recital.

The ninth annual series of radio concerts over the Columbia system was given on Wednesday afternoons, and a concert course booked young artists of the school in a total of fifty-eight concerts. In addition the institute scheduled two other series of concerts of twenty and eight engagements respectively.

Students of the institute participated in the three-day dedication ceremonies at the Franklin Institute on May 20 in a chamber music program. During the year the institute co-operated with the St. James Church of Philadelphia, and the Episcopal Academy of Merion, Pa., in establishing a choir school for boys under Dr. McCurdy's direction. A department of music was also formed at the Episcopal Academy.

Graduates of the institute who were prominent in the musical life of the country during the year include Gian Carlo Menotti, whose opera 'Amelia Goes to the Ball', was given four performances by the Metropolitan Opera; Samuel Barber, whose music was played by the NBC Symphony, Chicago Symphony, Philadelphia Orchestra, Baltimore Symphony and New York Philharmonic-Symphony; the Curtis String Quartet, which toured Europe and gave thirty concerts in America; Ezra Rachlin, pianist, who toured Europe and America; Eudice Shapiro, violinist; Jorge Bolet, pianist; Selma Amansky, soprano, and Joseph Levine, who became assistant conductor of the Philadelphia Civic Grand Opera Company.



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MUSIC: Prize Cantata, Works for Trio, and Art Songs Are Published

PRIZE-WINNING CANTATA BY OTTO WICK PUBLISHED

OTTO WICK'S prize-winning cantata in the Lake Placid Club's Choral Composition Contest of 1937 has been published by Edward Schuberth & Co. Its title, "Temples of Peshawur," suggests at once its



Otto Wick

background of mystic India, against which a tragic tale of human love involving a temple maid is unfolded. The poem, one readily calculated to inflame the imagination of a creative musician, is by Beda von Berchem, while the design of the musical structure provides for solo parts for the temple maid Gundiri, soprano, and the horseman-lover Ranjur-Dass, baritone, with mixed chorus and orchestral or piano accompaniment.

This is a work of rich play of imagination and singularly effective writing. The composer had obviously immersed himself in the mood suggested by the text and he has produced music that creates the illusion of being the authentic language of the geographical environment without resorting to banal clichés. Pegasus falters a moment, it is true, to toy with the conventional in the G-flat section of Gundiri's air, 'Afridi, My Afridi', and perhaps none of the solo music is quite as distinctive as the choral work, but it is, nevertheless, grateful and rewarding throughout, that of the baritone solo, 'Moon of Rapture', being especially so.

The choral writing is not too elaborate and the frequent use of fourths subtly creates atmosphere, while the triplet rhythm both in the vocal parts and in the accompaniment in the poignant final chorus, 'Where the lotus blossoms float in the silent, somber moat', has a peculiarly descriptive effect. The instrumental background is admirably worked out, and while the piano may be used to good purpose if necessary the color of orchestral instruments seems demanded.

WELSH TUNES AS BASIS FOR INSTRUMENTAL TRIOS

FOR instrumental groups of the piano-violin-cello combination two works from the pen of E. T. Davies based on Welsh tunes come from Novello and Company (New York: H. W. Gray). One is an arrangement of the Welsh folk-song 'Hobed O Hilion', the other, a set of variations on 'Sospas Fach'.

'Hobed O Hilion' is the more folk-tuneish of the two, albeit something of its character is sacrificed to harmonic sophistication. 'Sospas Fach', on its part, while one of the best known of Welsh popular tunes, is not, in reality, an authentic folk-tune, as Mr. Davies points out in a note to his Variations, but is, rather, "a series of well worn and characteristic Welsh melodic phrases strung together to fit the nonsense verses with which the tune is associated".

In any case, it is a forthright, march-like theme and the composer has provided a set of five well-devised variations for the three instruments concerned, in which the piano part is a tower of strength in supply-

ing color. Perhaps out of deference to the nature of the basic tune, these variations are harmonically more traditional than is the 'Hobed O Hilion'.

VIOLIN AND PIANO PIECES BY ARKANSAS COMPOSER

IN its first quarterly issue of the year *New Music*, published by the New Music Society of California, has devoted its pages to violin and piano compositions by Conlon Nancarrow, a native of Texarkana, Arkansas, and in so doing has turned the spotlight upon a young composer with ideas of genuine significance.

The three compositions published are a Toccata for violin and piano and a Prelude and a 'Blues' for piano. Both the Toccata and the Prelude are built on clearly defined themes of individual character and are marked by a compactness and symmetry of form none too common in the newer music of the day. Violinists should find the Toccata an unusually effective concert piece, if they are not deterred from undertaking it by the difficulty of playing it molto presto, as prescribed.

In the piano prelude, too, Mr. Nancarrow has something of his own to say and says it pointedly in the idiomatic musical language of the present day, but without raucousness. It starts out softly with a theme of interesting contour and is developed with more and more brilliance until it culminates in the dramatically insistent reiteration of that first idea in a triple forte finale. As compared with it and the Toccata the 'Blues' is negligible.

The appended brief biographical notes bring the career of the composer (who is now only twenty-five, and who started out by playing the trumpet in jazz orchestras) down to date with the terse sentences: "Worked way to Europe in 1936. No job after return. Went to Spain to help fight Fascism in May, 1937".

SIXTEEN BACH CHORALES IN TWO SPECIAL EDITIONS

SIXTEEN of the chorales based on pre-existing melodies that J. S. Bach put to such effective use with his own harmonizations for four-part chorus of mixed voices have been selected and published by G. Schirmer, Inc., under the title 'Sixteen Chorales by J. S. Bach'. Both the original German words and an English version are given for each. And under separate cover, and the same title, arrangements of the same set for military band, woodwind ensemble, saxophone ensemble, brass ensemble, or ensemble of various wind instruments by Mayhew Lake are also issued.

Any one of the instrumental groups for which Mr. Lake has made his arrangements may serve as accompaniment to the chorales as sung by a mixed chorus if so desired. The four parts in each chorale have been so distributed that they may be played by any family group of instruments or any miscellaneous group, as, for instance, in the double-reed family the soprano part is played by the first oboe, the alto by the second oboe, the tenor by the first bassoon and the bass by the second bassoon.

The chorales used are, to give them their English titles, 'O Morning Star! how fair and bright', 'And grant me, Lord, to do',

'O how cheating' (in which title it would have been better to have chosen the word "fleeting"), 'O Lord! how many miseries', 'Jesu, guard and guide Thy members', 'To Christ our peace is owing', 'O God, my Life, in mercy shine on me', 'Salvation hath come down to us', 'O whither shall I flee?', 'Rise, my soul, to watch', 'Jesu! Who in sorrow dying', 'Thou Prince of Life, O Christ our Lord', Alleluia, we may be filled with gladness', 'Thy Truth, which never varies', 'Then, O my God, with joy I cast' and "Sleepers, wake!" a voice is sounding'.

FINE NEW ART SONGS AND A GOOD BALLAD

THE newest publications released by the Galaxy Music Corporation include three short songs of a high order of art song, a song in the ballad class that marks a new adventure on the part of this firm in territory that hitherto has lain outside of its specialized domain but one that amply justifies itself, and a new and eminently worthwhile addition to its choral library.

The three gems in the art song category are 'The City of Sleep', by Marshall Kernochan, 'O, Men From the Fields', by Christopher Thomas, and 'Grace' by Wells Hively. Mr. Kernochan's song is a setting for low voice of Rudyard Kipling's poem of the same title from 'The Day's Work' and as a lovely poetic concept it is the musical counterpart of the text, extracting its essence with the utmost sympathy and poignancy of expression. The simplicity of its line is peculiarly fitting, and its effect is heightened by the bit of drama provided by an impassioned elaboration on the cry of despair midway in the song.

Mr. Thomas has supplied just the right archaic flavor in his music for Padraic Colum's whimsical little sacred poem, 'O, Men From the Fields', and this he has done partly by adopting the Aeolian mode as his musical basis. The shaping of the line has true eloquence and creates the greatly desired but only rarely achieved impression of inevitability. As for Mr. Hively's setting of a 'Grace' of anonymous authorship, it is another sacred song of uncommon beauty, devotional in a different sense from that of the Colum-Thomas song but marked by the same sincerity of utterance.

The novel venture for this publishing house lies in the issuing of a song of the frankly melodious ballad type, 'Within My Heart', by Erno Balogh, with words by Arthur Moore. It is indisputably one of the most effective ballads published in recent seasons, with a tune of such potent appeal in the emotional sweep of its line that it can hardly fail to find a very wide public. Not only has it all the basic qualifications to make it a radio favorite, but it is sufficiently substantial to be used to gratifying purpose in the concert hall as well.

Powell Weaver has written a charming chorus for women's voices in three parts, with soprano solo, in the 'The Humming-Bird', with words by Harry Kemp. The solo soprano is the only voice that sings the text, the other three parts (two sopranos and an alto) being restricted to humming all the way through. Sung lightly and swiftly, as indicated, with finely polished choral effects, this composition is capable of being strikingly suggestive of the flitting about of the tropical bird for which it is named.

—BRIEFER MENTION—
Sacred Songs:
'The King of Love' and 'Now the Day is Over', by John Holler; the first, an effective setting, with a somewhat florid line, of the familiar Henry W. Baker hymn

words, for high voice; the second, a new setting for medium voice of Baring-Gould's words that church singers should find very grateful to use (Gray).

'Faith', by Harvey Enders, well-conceived music for a poem by May Terry Carlson, for medium or low voice (Summy).

'Prepare Thou Me', by A. Louis Scarmolin, words by Meda C. Leschen Clifton, with a melodic line of the kind that makes a ready appeal, in three keys (D. L. Schroeder).

NEW MUSIC RECEIVED

Women's Voices (4 parts):

'Christ be with me', an arrangement by Carl Deis of Chopin's C minor piano prelude with text attributed to St. Patrick; 'Adoramus Te', by W. A. Mozart, arr. by Katherine K. Davis, with added English text (G. Schirmer).

'He that shall endure to the end', by Felix Mendelssohn, from 'Elijah', arr. by Purcell J. Mansfield (London: Curwen. New York: G. Schirmer).

'O praise the Lord, my soul', by M. Ippolitov-Ivanov, arr. by E. Harold Geer, with English text (E. C. Schirmer).

Men's Voices (4 parts):

'Beneath a Southern Sky', a Christmas song by Gladys Rich, words by Vivian Yeiser Larimore (J. Fischer).

'Blessed are they that dwell in Thy house', motet by Walter R. Spalding, Op. 10, with text from the Psalms, with optional parts for trombones and a tuba available (Schmidt).

Unison:

'My soul, there is a country', by Gordon Cameron, words by Henry Vaughan the Silurist; 'A Christmas Song', by John E. Borland (London: Elkin. New York: Galaxy).

'Worship at the Manger', by Arthur Baynon, words by Irene Gass (London: Curwen. New York: G. Schirmer).

'Sanctus', by Healey Willan, from his 'Missa de Sancta Maria Magdalena'; 'Arm us, O Lord!', a school song of dedication, by Desmond MacMahon, words by Alfred H. Body (London: Oxford. New York: C. Fischer).

Mixed Voices (2 parts):

'At the Lamb's High Feast', by Clifford Harcker, words by R. Campbell, for trebles and a second part sung by tenors and basses in unison (London: Oxford. New York: C. Fischer).

Men's Voices (3 parts):

'Green Bottles', traditional Yorkshire song arr. for tenor, baritone and bass by W. Gillies Whitaker (London: Oxford. New York: C. Fischer).

'How merrily we live', by Michael Este (1580-1648) for two tenors and bass; 'The Hussars' and 'The Soldiers', by Rudolf Mueller, for two tenors and bass, revised by H. Clough-Leigher, with English versions of texts by Miriam Chase (E. C. Schirmer).

Unison:

'Vermont', words and music by Sylvia Sherman Pitkin, prize-winning State song of Vermont Federation of Women's Clubs (J. Fischer).

Women's Voices (3 parts):

'The Lamb', a setting of William Blake's poem by R. Nathaniel Dett (J. Fischer).

'Dream-Boats', by Charles Repper; 'From the Hills of Dream', by Don Malin, poem by Fiona MacLeod; 'Marita', words and music by Haydn M. Morgan; 'Snowflakes', by Frederick H. Cowen, arr. by Haydn M. Morgan; 'The Witch Moon's Lullaby', by J. V. Dethier (Birchard).

'Woodland Moon', words and music by J. Henry Francis; 'The Fickle Maid', French-Canadian folk-song, harmonized and arr. by Boris Levenson (Axelrod).

'O Love, O Heavenly Love', a setting by Theophil Wendt of 16th century words of unknown authorship, secular despite the title (Gray).

'Sicilian Cradle Song', by Landon Ronald, arr. by Frank Tapp (London: Keith Prowse).

Mixed Voices (8 parts):

'The Merry Beggars', by W. K. Stanton, words from Richard Brome's 'Jovial Crew' (1652), and 'A Little Bonny Lass', by W. K. Stanton, words by John Farmer from the First Set of Madrigals (1599); 'Pibroch of Donuil Dhu', Scott's poem set by Chalmers Burns; 'Good-Night Song', Marx air freely arr. by Arnold Foster, with English version of traditional words by Mona Douglas;

'The Mistletoe Bough', melody by Sir H. Bishop, arr. by Martin Akerman, poem by T. H. Bayly. (London: Stainer & Bell. New York: Galaxy).

'Come along and dance', by Noel Pennington, in bolero rhythm, arr. by Leopold Lamont. (London: Broadhurst. New York: C. Fischer).

'Hebridean Plaint', traditional Hebridean tune arr. and supplied with words by Hugh S. Robertson, with mezzo-soprano solo; 'My beloved spake', by Patrick Hadley, words from 'The Song of Solomon'. (London: Curwen. New York: G. Schirmer).

'Where from the eye of day', a setting of Longfellow's poem by Sydney Thomson (Gray).

'The Gentle Dove', traditional Welsh song harmonized and arr. by Reginald Redman; 'April 1885', a setting of a poem by Robert Bridges, by Robin Milford; 'The Solitary Reaper', by Patrick Hadley, poem by Wordsworth; 'Waltzing Matilda', Australian song with melody by Marie Cowan, arr. by Thomas Wood (London: Oxford. New York: C. Fischer).

'Nocturne', by Robert Crawford, words by Adeline Rubin (Sprague-Coleman).

'Gypsy Song', by Brahms, with English version of words by E. Buck; 'Or let the merry bells ring round' and 'These delights if thou canst give', two choruses from Handel's 'L'Allegro', with Milton's words, ed. by H. Clough-Leigher (E. C. Schirmer).

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'LA GIOCONDA' GIVEN THRICE IN DENVER

Nino Martini Heard in Recital— Schools Participate in Music Week Program

DENVER, June 10. — Monsignor Joseph Bosetti offered his annual performance of grand opera at the Municipal Auditorium on May 2, 3, and 4, when he presented his Denver Opera Company in 'La Gioconda'. His cast included many of our better known singers. A different cast was presented each night of the opera and the work was uniformly of a very high order.

Nino Martini gave a recital on May 7 at the Municipal Auditorium, with Miguel Sandoval at the piano. He was in excellent voice and was received with much favor.

Denver's Music Week program was curtailed this year. Instead of the former type of celebration, the public schools staged a three-day festival. The program for the first day was presented by a chorus of 4,000 children from the sixth-grades who sang in unison and two and three part choral arrangements. The second day's activities were devoted to Junior High School work. In this program a chorus of 700, an orchestra of 150 and a band of 500 participated. The third day was devoted to music by the Senior High School groups. The programs attracted large audiences and served to show the fine type of work being done by the music students in the Denver public schools.

Horace E. Tureman presented the Junior Symphony at the Municipal Auditorium on May 15. This group of young players have had a legitimate place in the orchestral program of the city for some time and they played with fine tone and precision. Lucille Wilkins was the soloist in the B Minor Concerto for piano by Bach. Both orchestra and soloist were enthusiastically received.

JOHN C. KENDEL

Tito Schipa at Work on New Film

Tito Schipa, tenor, formerly of the Metropolitan Opera, has just begun his third motion picture, entitled 'La Terra del Fuoco' (The Land of Fire) at Ciné City near Rome. In May, Mr. Schipa made important operatic appearances. On May 1, he sang Lindoro in 'The Barber of Seville' at La Scala, closing the season. Between May 3 and 9, he made three appearances in 'L'Elisir d'Amore' at the Fenice Theatre in Venice. On May 10, he sang in a concert at La Scala under Marinuzzi, and between May 11 and 30, made eight appearances in the title-role of Massenet's 'Werther' in Bologna, Cesano, Ferrara, Livorno and Ravenna.

Bach Society Marks Anniversary in Leipzig

By GERALDINE DECOURCY

LEIPZIG, May 25.

THE twenty-fifth festival of the New Bach Society, which was formed in 1900 after the dissolution of the original organization, was held in Leipzig from April 22 to 26, this being the sixth time the event has been held in this famous Bach centre since the reorganization of the Society.

Prof. Karl Straube, cantor of the Thomaskirche and one of Germany's great Bach authorities was the presiding genius of the festival, assisted by his famous boy choir, the Gewandhaus Orchestra and chorus, and Günther Ramin, organist of the Thomaskirche. Although the leading aim of the present society is to concentrate on Bach's works and popularize his music through the medium of public performance, Prof. Straube's program this year went much further and had been arranged to include as many of the composer's family as time or some facet of musical history has ranged in the golden gallery of German music through their direct creative kinship with Bach. Eleven different members of the composer's immediate family were represented on a superbly planned program that for variety and comprehensiveness of the material presented, and the general felicity of arrangement made the five day festival one of the most important and interesting of its kind in recent years. The performances were all on a high level of excellence, the soloists were all Bach authorities in their particular fields, and the preparation had been untiring and thorough.

Trumpet Music a Perfect Prelude

The opening concert of Cantatas in the Thomaskirche was preceded by trumpet music from the tower of the old Rathaus which included several works in five parts by Johann Pezell, Hermann Schein and Gottfried Reiche. From the consideration of atmosphere, no more perfect prelude could have been found for the evening music in the old church which embraced the Easter Cantata No. 15) of the nineteen-year-old Bach and 'Ich hab in Gottes Herz' of the later Leipzig period. In between these milestones came the cantata, 'Ich danke dir, Gott' of Heinrich Bach, a great uncle; the birthday cantata 'Siehe wie fein und lieblich' of George Christoph Bach; the Lamento for bass, strings, bassoon and organ, 'Wie bist du denn, O Gott' of Johann Christoph Bach, and 'Ach bleib bei uns' of Michael Bach, three uncles of the composer.

The traditional Saturday motet service in the Thomaskirche opened with motets by Johann Michael Bach and Johann Bach, Bach's uncles, and closed with Johann Sebastian's 'Komm Jesu komm' and several of his larger and



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Prof. Karl Straube, Cantor of the Thomaskirche, with the Thomanechor Outside the Famous Church

more familiar organ works.

At the first chamber music concert, one heard works by Bach's three sons, Carl Philipp Emanuel, Friedemann, and Johann Christian. From Bach himself, there was the D Minor Suite for cello alone, three fugues from the 'Wohltemperiertes Klavier' arranged for string trio, and a fugue of Friedemann Bach's preceded by an Adagio Prelude written therefore by Mozart. All the piano works were performed on a Stein piano dating from 1773.

Special attention was given to the formal religious service in the Thomaskirche on Sunday morning to give it the form and essence of the liturgical service of Bach's day, which was the principal well-spring of his creation, especially during the so-called Leipzig period. The musical setting of the service included the choral prelude, 'Christ ist erstanden', the cantata, 'Halt im Gedächtnis Jesum Christ', and the Toccata in F.

At the first concert of the Gewandhaus Chamber Orchestra in the Gewandhaus, the program embraced Bach's Suite in C, the Cantata, 'Von der Vergnügbarkeit' and the first Brandenburg Concerto, together with Carl Philipp Emanuel Bach's Fourth Piano Concerto in C Minor (played on a modern instrument) and Johann Christian Bach's Sinfonia Concertante in A for violin and cello. A performance of the B Minor Mass under the leadership of Günther Ramin was the culmination of a series of unusual impressions, colored and dominated by a deep spiritual fervor.

The second chamber music concert on Monday brought Bach's D Major Partita, the Prelude and Fugue in A Minor, the third Violin Sonata in E and the third solo sonata in A Minor for violin together with the E Flat Major Septet of Johann Christoph Friedrich Bach.

The second chamber orchestra concert under the baton of Prof. Walther Davison presented Bach's Double

Concerto in D Minor, readapted by Prof. Max Schneider for violin and oboe, which produced a far more eloquent effect than the familiar piano arrangement. The program included furthermore Bach's Fourth Suite in D for strings, oboe, bassoon, trumpets and drums; four hymns from Schemelli's 'Gesangbuch', the First Overture for solo violin, strings and cembalo by Johann Bernhard Bach (a cousin) and works by the two sons Friedemann and Carl Philipp.

The third chamber music concert brought Bach's Second Brandenburg Concerto; Carl Philipp Emanuel's six sacred odes and songs by Gellert, Wilhelm Friedemann Bach's Third Trio in B for flute, violin and cembalo, and Bach's 'Goldberg' Variations.

The actual festival closed with a performance of the 'Johannes Passion' in the Thomaskirche, followed the next day by a tour of the Bach organs in Stoermthal, Roetha and Wechselburg with short programs of organ works by Bach and Johann Krebs.



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FALL INTRODUCES NEW MUSIC IN PHILADELPHIA

Leads Civic Men in Tarantella by von Takacs and Novelties by Crandall and Hausserman

PHILADELPHIA, June 10.—Fritz Fall, former conductor of the Vienna Volk-soper, made a successful local debut as



Fritz Fall

guest leader of the Philadelphia Civic Symphony in Irvine Auditorium on June 5. The program provided fine readings of Liszt's 'Les Preludes' and Dvorak's 'New World' symphony. Three novelties were a 'Tarantella' for piano and orchestra by Jenő von Takacs, Hungarian

composer who appeared as soloist in the American premiere of his work; and two works by American composers, 'Revery' by George Crandall and three movements from John Hausserman's 'After Christmas' Suite.

J. W. F. Leman conducted the orchestra at a concert in the auditorium of Gratz High School on May 26, with Alexander Skibinsky, violinist as soloist in Wieniawski's D Minor concerto. Works by Beethoven, Mozart, Johann Strauss and Wagner rounded out the program.

Armand Balendonck was guest-conductor of the Civic forces for an Irvine Auditorium concert on May 22, with Jeanette Savran, pianist, as soloist, in the Tchaikovsky B Flat Minor Concerto, an effective vehicle. W. E. S.

PHILADELPHIA RECITALS

Programs by Local Artists and Chamber Music Events Given

PHILADELPHIA, June 10.—Among recent recitalists have been Marian Anderson, who sang in the Academy of Music on May 26. Maybelle Marston, contralto, assisted by James Fleetwood, pianist, who was heard in two recitals in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy on May

24 and 31. Eleanor Blum and Vladimir Sokoloff, duo-pianists, pleased in Casimir Hall, Curtis Institute of Music, on May 24. Rollo F. Maitland, organist, gave his tenth annual Bach recital in the Church of the New Jerusalem on May 25 under the auspices of the local American Organ Players Club.

The Rittenhouse Chamber Orchestra, Guglielmo Sabatini, conductor, played in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy on May 22. Music by Daniel Gregory Mason, Bach, a Sonatina for flute and piano by Walter Gieseking, Mr. Sabatini's transcriptions for chamber orchestra of a Scarlatti Prelude and a Concerto Grosso in G Minor by Francesco Geminiani, and Malipiero's arrangement of a Sere-nade by Stradella, were offered.

The Philadelphia Quintet gave the first of a series of three concerts in the Green Hill Farms Hotel ballroom on May 29. Commendable readings were achieved. W. E. S.

Kreutzberg to Tour Alone

In MUSICAL AMERICA's issue for April 25, it was stated that Yvonne Georgi would tour with Harald Kreutzberg as in previous seasons. Mr. Kreutzberg's management has stated that Miss Georgi will make no joint appearances with him either in America or Europe. He will return next season for a solo tour, his eleventh consecutive one in this country. Among his appearances will be one on the Town Hall Endowment Fund series.

Carola Goya to Appear with Toronto Symphony

Carola Goya, dancer, has been engaged by the Toronto Symphony, Reginald Stewart, conductor, as soloist at the concert to be given in the Varsity Arena, University of Toronto, on the evening of June 23. Miss Goya will present eight Spanish dances with orchestra accompaniment.

Rosemarie Brancato Marries

Invitations were issued early this month by Mrs. Mario Brancato for the wedding of her daughter, Rosemarie Brancato, concert and opera soprano, and Doctor Lester D. Rothman. The wedding was scheduled to take place on June 14, at the Free Synagogue House, New York.

ORMANDY CONDUCTS DELL FUND CONCERT

Philadelphia Orchestra Plays All-Tchaikovsky List with Zimbalist as Soloist

PHILADELPHIA, June 10.—Returning from its post season tour, the Philadelphia Orchestra with Eugene Ormandy conducting, gave a concert for the benefit of the 1938 Robin Hood Dell Concerts fund in the Academy of Music on May 23. The all-Tchaikovsky program had Efrem Zimbalist as soloist.

Mr. Ormandy provided a forthright reading of the 'Pathétique' Symphony, stressing orchestral detail and structural relationships. The orchestra was responsive, and the performance was accepted with hearty applause, that also followed a spirited publication of the '1812' Overture. However, the feature of the concert was the Violin Concerto in which Mr. Zimbalist's technique and musicianship were admirably employed.

Caston Appointed Musical Director



Saul Caston

Arthur Reginald Allen, manager of the Philadelphia Orchestra and of the 1938 Robin Hood Dell Concerts, recently stated that Saul Caston has been appointed as musical director for the forthcoming summer series. Mr. Caston, who is first trumpet and associate conductor of the Philadelphia Orchestra, will conduct a number of symphonic programs in addition to ballets by the Philadelphia Ballet and the Mary Binney Montgomery Dancers.

Mischa Elman, violinist, has been added to the list of soloists scheduled for appearance at Robin Hood Dell this year. He will be heard on June 30.

WILLIAM E. SMITH

PHILADELPHIA SCHOOLS HOLD ANNUAL EXERCISES

Conservatory of Music and Zeckwer-Hahn Academy Award Degrees and Diplomas to Graduates

PHILADELPHIA, June 10.—The sixty-first annual commencement of the Philadelphia Conservatory of Music took place in the Bellevue-Stratford ballroom on May 12. The conservatory orchestra was led by Boris Koutzen. The principal address was given by Olga Samaroff and diplomas and degrees were awarded by Dr. E. Brooks Keffer, president. Teachers' diplomas in piano were given to Constance Lucille Bancroft, Norma Bertolet Fox, Esther Augusta Grote and Sisters Angelus Marie, Cephas Maria, and Marie Lucile; diploma in violin to Julia Gabinet. Bachelor of Music degrees were awarded to Misses Bancroft, Fox and Grote; Rosalie Cohen, Ellen O'Connor, and Allisse Harris Why; the Doctor of Music degree to Bruce Cresswell Beach.

The Zeckwer-Hahn Philadelphia Musical Academy held its eighth annual commencement exercises in Wither-spoon Hall on June 3. A musical program was given by the Academy Orchestra under Frederick Hahn. The principal address was given by Dr. George L. Lindsey, director of music

for the School District of Philadelphia. Diplomas were given to Henri Granger Morey, organ; Sara Sherman, piano, and Sol Bernard Karkovits, Alvin Rudnitsky, and Frances Teresa Wolaniuk, violin; teacher certificates to Marie Rosalie Kish, Beatrice Levitt, Sara Sherman and Rosemary Rosatti, piano; Aaron Lester Feld, Arthur S. Mondelli, and Harry Thomas Powers, Jr., violin; artist diploma to S. Marguerite Maitland, piano. The Presser Gold Medal for piano pedagogy was awarded to Miss Sherman, and the Hahn Gold Medal for Teacher's Training Course in violin was given to Mr. Field.

W. E. S.

PHILADELPHIA CHORUSES SING BACH AND BRAHMS

Choral Society, Junger Männerchor, Conservatory Group and Society Give Programs of Interest

PHILADELPHIA, June 10.—Bach's B Minor Mass was given on May 19 by the Choral Society of Philadelphia and the Philadelphia Bach Choir under Dr. Henry Gordon Thunder, in the appropriate setting of Saint James's Church. The soloists were Velma Godshall and Irma Roweley, sopranos; Ann Simon, contralto; Royal P. MacLellan, tenor, and John Charles, bass. Piano and organ accompaniments engaged Myrtle C. Eaver and William Sylvano Thunder.

The Junger Männerchor of Philadelphia, Leopold Syre conducting, gave its Spring concert in the hall of the German Society on May 22. Pietro Wizla, baritone, was assisting artist. May 24 brought the Spring concert of the Germantown-Tioga Choral Society, James B. Hartzell conducting.

The Philadelphia Conservatory Chorus with Clyde R. Dangler conducting, offered Brahms's 'Gesang der Parzen' and the Gilbert and Sullivan 'Trial by Jury' on May 25.

The Choral Art Society under Harry C. Banks sang works by Bach, Holst, Vaughan Williams, and others in Franklin Institute auditorium on June 2. Guy Marriner, pianist and director of music at the Institute, was the assisting soloist.

Philadelphia Orchestra Lists Series for New York Next Season

PHILADELPHIA, June 10.—The Philadelphia Orchestra's plans for the season of 1938-'39 include a series of ten concerts to be given in Carnegie Hall, New York. Eugene Ormandy will conduct seven concerts; one will be led by Vladimir Golschmann of the St. Louis Symphony, and Leopold Stokowski has agreed, tentatively, to conduct two. The concerts will be given on the following dates: Oct. 18 and Nov. 8, with Serge Rachmaninoff, pianist; Nov. 2, with Richard Crooks, tenor; Dec. 27 and Jan. 24 with Efrem Zimbalist, violinist; Feb. 14, with Kirsten Flagstad, soprano; March 7, with Boris Golschmann, pianist as soloist, Vladimir Golschmann, conducting; March 28 and April 11, when Mr. Stokowski is expected to conduct, and April 26, with the Coolidge String Quartet as assisting artists.

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NATIONAL SYMPHONY VISITS COLUMBUS, O.

Club Concerts, San Carlo Opera, Recitals and University Events End Season

COLUMBUS, O., June 10.—The final concert of the present season was given by the National Symphony, Hans Kindler, conductor. Brahms's First Symphony, 'En Saga' by Sibelius, and the Overture to 'Die Meistersinger' were major items. Critics and public received the orchestra most warmly.

One of the most attractive programs of the season was given by the Columbus pianist, Marie Hertenstein Waller, at Mees Hall recently. Her list included Bach's Chromatic Fantasy and Fugue, and two Chorale Preludes, Schubert's Sonata in A and shorter pieces.

The Women's Music Club gave its annual ensemble concert in music week at the Gallery of Fine Arts under Mabel Dunn Hopkins. Corelli's Concerto Grosso No. 8, 'Wiegenlied' by Zöllner, 'Noveletten' by Coleridge-Taylor and 'St. Paul's Suite' by Holst were offered. The Choral Society, conducted by Ellis Snyder, sang as its outstanding number 'The Harp Weaver' by Elinor Remick Warren, with Robert Barr, baritone soloist; Zella Roberts, harp, and Emma Held Buchsieb, piano. Mrs. Melville Frank, pianist, played Schumann's Sonata, Opus. 22. The San Carlo Opera closed the Club's concert series on April 28 with a performance of 'The Barber of Seville'.

John Charles Thomas gave the final concert of the Civic Series. Alice Kindler, pianist of Carroll, who has been heard here with orchestra and in recital, played a program in the Little Theatre of the Gallery of Fine Arts May 6.

Spring Events at Universities

Nadia Boulanger conducted the Ohio State University Chorus in a program which closed with three works of Lili Boulanger. The chorus had been prepared by Louis Dierks.

The Ohio State University Chorus recently won first national award of the Columbia Broadcasting Company. Vice president Frederick Schang was present to give the cup and announced a

two-weeks' concert tour for the chorus. Capital University Orchestra, chorus and students of the Conservatory of the institution collaborated under Wilbur Crist to give an animated production of 'The Bartered Bride'.

CHICAGO CONSERVATORY TO OPEN SUMMER TERM

Session to Be Held from June to September—New Facilities Installed at School

CHICAGO, June 10.—The summer term of the Chicago Conservatory will open on June 20 and continue until Sept. 3. Anna Fitzu, soprano, who recently joined the faculty, will hold classes in opera and stage technique and in addition will give private lessons. Miss Fitzu will specialize in French and Italian repertoire.

The Chicago Conservatory, which is a member of the National Association of Schools of Music, and is accredited by that organization, occupies quarters in the Kimball building and faculty recitals will be held in Kimball Hall. A Presto Model Recorder of the type used in the various broadcasting stations of the country has been installed. It is designed to make records which may be played on any phonograph, enabling the student to analyze his work in detail.

Former teachers of Bush Conservatory and the Columbia School of Music, now merged with the Chicago Conservatory, are members of the faculty and include Edgar Nelson, Mae Graves Atkins, Robert Macdonald, Edgar A. Brazelton and Herbert Miller. The public school department is under the direction of O. E. Robinson, formerly with the music department of the Chicago public schools. The school maintains a symphony, band and radio department and a dramatic art department. Loro Gooch is business manager of the conservatory. M. McL.

JUILLIARD INSTITUTE HOLDS COMMENCEMENT

102 Students Receive Diplomas and Degrees—Scholarships and Prizes Are Awarded

The thirty-third annual commencement exercises of the Institute of Musical Art of the Juilliard School of Music were held on May 27 in the auditorium of the school at 120 Claremont Avenue. Approximately 1,000 attended. The Rev. Harry Emerson Fosdick, pastor of the Riverside Church, was the speaker.

One hundred and two students received degrees and diplomas. Oscar Wagner presented the diplomas and Ernest Hutcheson conferred the degrees. The student orchestra of the Institute of Musical Art played music by Berlioz, Beethoven, Liszt and Rossini. Soloists were Theodore Ullmann and Alexander Brott. Willem Willeke conducted.

The Damrosch scholarship for general high standing was awarded to Henry Schoenenweis, and Catherine V. Aspinall received the Alice Breen prize for the best work in the vocal department. Alexander Brott and Norman Dello Joio divided the prize for composition.

La Meri Touring South America

La Meri, dancer, who made her American debut last winter, has reached Chile in a tour of South America that was preceded by tours of Australia and Java. After a notable triumph in Mexico City, La Meri flew to Peru where she gave eight recitals in a fort-

At Peabody Graduation Exercises



Prize Winners and Graduates of the 1938 Class of Peabody Conservatory

BALTIMORE, June 10.—The Peabody Conservatory of Music, Otto Ortmann, director, closed its current term with the graduation exercises on May 31 at the Institute. Honors were conferred by J. Hall Pleasants, president of the board of trustees.

Otto Ortmann, director of the conservatory of music, presented the Harold Randolph prize to Scott Watson, the Zadie and Azalie Thomas prizes to Eldon Basney, Jeffry Gould, Margaret Macdowell, George Steiner, and Donald Willing. The list of graduates included Donald Willing, Nellie Robertson Denson, Elizabeth Ender, Solomon Mushel Seidl, Alvin Miller Holston,

George Steiner, Rita May Baker, Sara Isabel Lynch, Gertrude Effenbach, Frances E. Finneran, Merria Todd Lynch, Martha Doris Svensden, Scott Watson, Elizabeth Taylor Holston, Josephine Schweitzer, Hayward Henderson, Anthony Horka, Hedwig Horka, Ann Elizabeth Markell, Winifred J. Rose, Dorothea Thomas and William J. Lewis.

At an exhibition program Eldon Basney conducted his original score 'Autumn'. An interesting showing was made by students under Dr. Ernest Lert, in a program of scenes from 'Rigoletto', 'Parsifal', 'Die Walküre' and 'Don Pasquale'. F. C. B.

Paul White Completes Suite for Orchestra

ROCHESTER, N. Y., June 10.—Paul White, associate conductor of the Rochester Civic Symphony and the Eastman School Symphony, has recently completed a suite for orchestra entitled 'Four Spokes from the Hub'. The work, which is descriptive of four sections of Boston, is dedicated to Arthur Fiedler, conductor of the Boston Symphony Pop Concerts and will be played at one of these concerts in the near future. José Iturbi will conduct the first performance anywhere of Mr. White's 'Lake Spray' at one of the Stadium Concerts in New York this summer. Fred Fennel, a pupil in Mr. White's conducting class, recently won a Salzburg scholarship.

James Melton to Make Opera Debut With Cincinnati Zoo Company

James Melton, tenor, will make his debut in grand opera this summer. He has been engaged for four performances at the Cincinnati Zoo Opera, and will appear on June 28 as Pinkerton in 'Madame Butterfly' with Rosa Tentoni as Cio Cio San. Mr. Melton will make his second appearance in Cincinnati as Alfredo in 'La Traviata'.

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CHICAGO WOMAN'S GROUP NAMES NEW CONDUCTOR

Gladys Welge to Lead Symphony—
Marie Morrissey Keith Is
Re-elected President

CHICAGO, June 10.—The board of directors of the Woman's Symphony recently named Gladys Welge, who for a number of years has held the position of associate, as regular conductor of the orchestra.

Marie Morrissey Keith was unani-



Marie Morrissey Keith,
Symphony President



Gladys Welge,
New Conductor

mously re-elected president of the Woman's Symphony and the new board met on May 3 for a business session at the annual luncheon with Mrs. Keith as chairman. The policy of men guest conductors which was inaugurated during the past season will again be followed at all but one of the next season's concerts, when Miss Welge will conduct. She will also have charge of one of two new groups which has been formed, the Woman's Little Symphony. The other ensemble, The Woman's Symphonietta, will be led by Lillian Poenisch, first clarinetist of the orchestra.

CHICAGO IS SCENE OF MAY DANCE COUNCIL

Light Operas, Miscellaneous
Recitals and Choruses Add
to Calendar

CHICAGO, June 10.—Eleanore Block, Berenice Holmes and Marian Van Tuyl and their respective groups participated in the third May festival of the Chicago Dance Council held at Thorne Hall on May 27 and sponsored by Northwestern University. Others who contributed were the Creative Dance Guild, Layah Lucatsky and Ann Port.

Two operas by Eleanor Everest Freer were performed at the Beaux Arts Salon the following Sunday. The bill comprised 'Little Women', a work in two acts, and 'The Court Jester', in one act. This was the first presentation in concert form for both. Kai De Vermont conducted with verve. The assistant conductor was James Mitchell.

Gilbert and Sullivan's 'Gondoliers' was exceptionally well played and sung by the Chicago Light Opera Company, conducted by Carl Craven, at Kimball Hall on May 31 and June 1. Winners of the Students Piano Contests conducted by the Society of American Musicians for the Bertha Ott awards, were presented in recital at Kimball Hall on June 3. They were Frances Eierman, Muriel Fine, Lydia Truc, Lillian Johnson, Estelle Langlois and Carol Silver.

On May 29 at Perrin Hall, Isador Berger, violinist, played Bach and Vivaldi, assisted by Aida Salvi, harpist, and Pauline Jacques, organist. At Kimball Hall Herman Billingsly, negro baritone, acquitted himself well in music of various schools.

Lois Fehr, soprano, and William

Johnson, organist, two of the winners of this year's Society of American Musicians contests, were heard in Kimball Hall in a joint recital. Louis Fishman, pianist, also played at Kimball Hall listing Beethoven, Brahms and Chopin.

Heifetz and Thomas Heard

Jascha Heifetz, again at the Civic Opera House, listed the Handel E Major Sonata, Lalo's 'Symphonie Espagnole' and a D Major concerto of Mozart. His accompanist was Emanuel Bay.

John Charles Thomas was the guest soloist with the Marshall Field Choral Society at Orchestra Hall. There was, naturally, a huge audience which heard Mr. Thomas's resplendent baritone in selections ranging from the 'Prologue' to 'Pagliacci', to 'Ol' Man River'. Edgar Nelson conducted with feeling.

Sunday, April 24, brought Will Blalock, baritone, in recital at the Women's Club Theatre, and an interesting program composed of a number of exacting songs, all executed with distinguished taste.

The Swedish Choral Club, under Harry T. Carlson, offered three superb scores on Wednesday at Orchestra Hall, which was packed for the occasion. Soloists for the 'Te Deums' of Bruckner and Kodaly, and for Dett's 'Ordering of Moses' were Thelma von Eisenhauer, May Barron, Robert Long and Mark Love. The chorus sang with immense vitality.

Father O'Malley conducted the Paulist Chorists in an unhackneyed program at Orchestra Hall on May 1. Selections ranged from liturgical music of the sixteenth and seventeenth centuries to works by moderns and all were voiced with a purity and unanimity by the exceptional group of boy sopranos.

ture, 'The Pleasure Dome of Kubla Khan', by Griffes, Hungarian March by Berlioz, 'Death and Transfiguration' by Strauss and other works. As guest soloist the orchestra presented Mildred Catenhusen in the Concerto for 'cello and orchestra by Eugen d'Albert.

ANNA R. ROBINSON

NEW DETROIT SERIES

Symphony to Revive Friday Afternoon
Series—Soloists Listed

DETROIT, June 10.—The Detroit Symphony, complying with popular request, will revive Friday afternoon subscription concerts next season. There will be seven concerts and five soloists in this series and repeat performances of seven of the regular Thursday night subscription concerts. The schedule includes a concert on Nov. 11, with Richard Crooks as soloist under Mr. Ghione; on Dec. 2, with Mafalda Favero, soprano, under Ghione; on Dec. 23, Victor Kolar conducting an orchestral program, on Jan. 13 Robert Casadesu, under Ghione; on Feb. 24, Jascha Heifetz, under Mr. Kolar, and on March 17, an orchestral program under Mr. Ghione.

Alma Phillips, soprano, and Allan Summits, baritone, gave a joint recital in the YWCA Auditorium on May 20 with Florence Kutzen as accompanist. They sang a taxing program with poise and musicianship.

The Detroit Negro Opera offered 'Aida' at the Institute of Arts on May 20 and 21. Stuart F. Piggins is the conductor and founder of the young and well trained organization. Yolande Maddox sang the title role with rare ability. Pauline Frisby as the High Priestess was also outstanding.

On May 1 at the State Fair Coliseum 125 pianists gave a mass concert under Frank O. Wilking. Lucienne de Montfort was the "concertmaster". Twenty-five members played Chasins's arrangement of Strauss's 'Blue Danube'.

R. C. B.

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MILWAUKEE HEARS YOUTH ORCHESTRA

Milton Rusch Conducts Representative List—Male Choristers Appear

MILWAUKEE, June 10.—On May 5 the Civic Concert Association of Milwaukee, Milton H. Rusch conducting, presented the Young Peoples Orchestra in their annual Spring concert before a large and enthusiastic audience. Music by Mozart, Tchaikovsky, Bizet, Debussy and Johann Strauss was given a fine performance.

Five hundred male choristers were heard in a gala music festival at the Auditorium, under the auspices of the Lyric Male Chorus of Milwaukee. Outstanding male choruses, eight of them members of the Wisconsin Association of Male Choruses and one group from Flint, Michigan, sang individually under their own conductors and each of the conductors in turn led the mass chorus in one work.

Arion Club Gives 'Elijah'

The Arion Musical Club ended its season with a fine performance of Mendelssohn's 'Elijah'. Raymond Koch sang Elijah. Robert Long, tenor; Harriet Horton Brewer, contralto; Helen Bickerton, soprano; all from Chicago, completed the quartet. The chorus, well supported by the orchestra, was unusually impressive.

The Wisconsin Symphony, Dr. Sigfrid Prager, conductor, ended its season with a concert at the Pabst Theater. The program included the 'Rienzi' Over-

Winifred Christie Sails for Europe

Winifred Christie, pianist, returned to Europe on June 8. Upon arriving in London, Miss Christie was scheduled to play with the Boyd Neel Orchestra in Aeolian Hall on June 16, and give a recital in Wigmore Hall on June 28. She will return to America in October to fulfill engagements that will include the Pacific Coast and the Northwestern States.

Achron Plays Liszt Concerto in Paris

Isidor Achron, pianist, played a Liszt Concerto with the Colonne Orchestra at the Théâtre Châtelet in Paris on his recent European tour, and not his own Piano Concerto, as was erroneously reported in the May 10 issue of MUSICAL AMERICA.

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Anna Kaskas to Sing At Berkshire Festival

Contralto Engaged for Ninth Symphony
and Wagner Role by Koussevitzky
—Also for Silvermine

Two appearances as contralto soloist in Beethoven's Ninth Symphony are scheduled for Anna Kaskas of the Metropolitan Opera during the summer. The first will be under the baton of



Anna Kaskas

Toppo

Serge Koussevitzky with the Boston Symphony at the Berkshire Festival on Aug. 4. Miss Kaskas will also sing Erda's rôle in concert excerpts from 'Siegfried' at this festival, on Aug. 11.

Her second performance of the Beethoven work will be with José Iturbi at the Silvermine, Conn., Festival on Aug. 21. On Sept. 1, she will go to Toronto to be soloist at the Prom Concerts under Reginald Stewart. Previous to these, Miss Kaskas will be heard at an open air festival in Providence, R. I., where she will sing an aria and a group of American songs, with a band under the direction of Frank Goldman. Her most recent spring engagement was an appearance in the Verdi Requiem in Springfield, Mass., where Hazel Clark conducted a chorus and orchestra of school children. Before the opening of the Metropolitan, which she will rejoin for her third season, Miss Kaskas will concertize.

LOCAL CHORAL UNITS GREETED IN SEATTLE

Kirsten Flagstad Closes Concert
Season—Civic Opera Gives
'The Queen of Sheba'

SEATTLE, June 10.—All musical Seattle flocked to the Civic Auditorium to hear Kirsten Flagstad on May 16, in a superb climax to the concert season. Mme. Flagstad was greeted with tremendous applause and Seattle's large Scandinavian population turned out en masse to hear her.

The last few weeks have been devoted almost exclusively to performances by local organizations. The Civic Opera Company gave as its seventh annual production, Goldmark's 'The Queen of Sheba' which in every way surpassed all previous productions. The orchestra, members of the symphony, and the chorus, conducted by Paul Engberg, gave a satisfying performance. The costumes were colorful and the stage settings beautiful and authentic. The principals, all of whom were well received, included Ralph Richards as King Solomon and Vera McBain as the Queen of Sheba. Minor roles were enacted by Edward Scriven, Mildred Eyman, Ernest Goddard, Bjorn Remmen, Wilma Simonson and Allan Davenport.

The University Symphony, George Kirchner, conductor and the University Choir, Charles Wilson, leader, gave a joint concert in Meany Hall on May 5. An important and much anticipated choral event of the university was the Home concert of the Men's Glee Club upon their return from a ten day tour through southeastern Alaska. The chorus, numbering fifty, led by Mr. Lawrence sang with feeling and the audience was insistent in its demand for encores. The outstanding group was the beautiful singing of four numbers of sixteenth and seventeenth century liturgical music. A group of novelty numbers, 'Dr. Foster, in the style of Handel' by Hughes, the 'Rigoletto' Quartette-travesty arranged by George Botsford and the 'Laughing Song' of Franz Abt were delightful entertainment. Guests at the concert were members of the crew of steamer, North Sea, on which the club traveled on the tour.

Choral Bodies Active

The spring concert of the Amphion Male Chorus, Graham Morgan, leader, was given on May 18. A group of Robert Browning's Cavalier Songs, set to music by Mr. Morgan and dedicated to Percy Grainger, were featured on the program. Soloists were Mildred Eyman, soprano, and R. S. Hanson, baritone. Dorothy Eustis was the accompanist for both chorus and soloists.

Spring concerts were given by the Ralston Male Chorus, Owen Williams, leader on May 12 and 13; Olympic Welsh Male Chorus, Ernest R. Felton, leader and Orpheon, Ladies' Vocal Ensemble, Arville Belstad, leader.

Of the many choral concerts, of most importance, was the beautiful performance of the Brahms 'German Requiem' by the University Temple Choir and the University Choir led by Prof. Charles W. Lawrence with Walter Eichenger, organist and Lyle McMullen, pianist, accompanying. The work of the chorus of 100 voices was particularly fine. Soloists were Tina Jorgensen, soprano, and Weldon Lawrence, baritone.

The Seattle Chapter of Washington

State Music Teachers' Association elected the following officers at the annual May meeting; president, Gene Fiset; vice president Francis Armstrong; secretary, Myrtle Noble; treasurer Anna Grant Dahl; Martha Sackett and George Kirchner were elected to the board of directors.

Interest in the next symphony season and the new conductor, Dr. Nikolai Sokoloff, is growing. The first concert will be given Nov. 14. The orchestra will give only a Monday night series of eight concerts. Soloists will be Rose Bampton, Richard Bonelli, and Josef Hofmann. The new Ballet de Russe de Monte Carlo will give a performance on Feb. 17. **NAN D. BRONSON**

LOUISVILLE SYMPHONY PLAYS NATIVE WORKS

Horvath Conducts Music by Coleridge-Taylor and Stoessel at Its
Final Concert

LOUISVILLE, Ky., June 10.—The final program of the Louisville Symphony was given at the Scottish Rite Auditorium on May 16. Joseph Horvath conducted a program largely given to music by American composers, including an orchestral suite by Coleridge-Taylor and a suite for two violins and piano by Albert Stoessel. Soloists were Rubin Sher, Walter Toole and Althea Stephens Parmenter.

Other works played were the Schubert 'Unfinished' Symphony, the overture to Mozart's 'Marriage of Figaro' and an arrangement of airs from Bizet's 'Carmen'.

Memorial Auditorium was the scene of the last concert of the Louisville

Civic Arts Association presented by the Louisville Chorus of 100 voices, under Frederic A. Cowles.

The first division of the program offered religious music of the sixteenth and seventeenth centuries as well as later works of the same character. The second division was made up of little heard mountain and southern folk songs, Creole songs, songs of the road and other works.

The eleventh annual music festival of the Male High School was given at the Memorial Auditorium on May 13. The program was presented by the combined musical divisions of the school and embraced the school chorus and glee club, under J. Bertram Harmon, and the orchestra and band, led by Lynn Thayer. The soloist was Richard Torpey.

At the Arts Club, on May 15, Charles Thruston Johnson, a member of the violin section of the Kansas City Symphony gave a recital with Robert S. Whitney at the piano. Mr. Johnson played with distinction and authority, while Whitney's accompaniments were of the same high standard. **H. P.**

Rose Dirman Makes Recital Appearances

Rose Dirman, soprano, sang for the Tuckahoe Woman's Club in Richmond, Va., on April 13. This was a re-engagement. On May 11, she appeared as soloist with the Cantata Singers, Arthur Mendel, conductor. The following day she sang in Myerstown, Pa., Civic Club. Besides these engagements, Miss Dirman has been heard in broadcasts from Station WQXR and over the Columbia network.

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ENSEMBLE PROGRAMS OCCUPY PROVIDENCE

Music Mansion Re-dedicated by Concert—Artists Clubs Offer Recent Programs

PROVIDENCE, June 10.—On June 1, Music Mansion, residence of Mrs. George Hall, was re-dedicated with a concert on the occasion of its tenth anniversary. Ever since its inception the Music Mansion has been used for programs by young musicians and others interested in the artistic development of the community. Edwin Orlando Swain, baritone, accompanied by Theodore R. Webb, and Helen Hogan, organist, were the soloists.

A program of vocal and instrumental music was given under Beatrice Ball Battey in Churchill House on April 26; a concert by members of the Chaminade Young Artists' Club in Music Mansion on April 25, and an organ recital by Eleanor Mowry, assisted by Florence Chapman, violinist, in the First Congregational Church on May 8.

The Clavier Ensemble was heard in its fiftieth concert recently in the rooms

of the Institute of Music. Avis Bliven Charbonnel arranged a program for two, three and eight players.

Elizabeth Siedhoff, pianist, and Richard Burgin, violinist, played in joint recital in Plantations Auditorium recently. Elsie Lovell Hankins, contralto, accompanied by Beatrice Warden Roberts, gave a recital in Churchill House, and Martha Baird, pianist, was presented in recital by Pembroke College in Alumni Hall.

ARLAN R. COOLIDGE

PROVIDENCE LISTS MUSIC BY RESIDENTS

Music by MacColl, Stackhouse, Foster Damon and Rowland Played by Orchestras

PROVIDENCE, R. I., June 10.—Two songs by Hugh MacColl of Providence were heard at a concert given by the Rhode Island Civic Symphony in Pawtucket High School auditorium on May 24. These were 'I Know Your Solitary Griefs' and 'Does the Road Wind Uphill'. This was their first public performance. Eva Tarcrell Meunier, soprano, projected them faithfully. Mr. MacColl took many bows. Dr. Wassili Leps conducted the accompaniment for the songs and Leo Rowland his own composition 'Saint Francis of Assisi'. The work revealed variety, refinement and a compelling sincerity.

On May 3 the Federal Concert Orchestra under Edouard Caffier played Mr. MacColl's 'Arabs', and music by Ravel, and Schubert. Virginia Gomersall was the assisting harpist. On May 4 the orchestra combined with Wheaton College Choir to give a program in Norton, Mass., and on May 6 played in Central High School Providence.

Contemporary Works Heard

The Literary Club of Brown University sponsored a concert of contemporary music on May 19. Local composers represented were David Stackhouse, by his 'Easter, 1935', S. Foster Damon by his 'Crazy Theatre Music' and Mr. MacColl by his 'Arabs'.

The New England Grand Opera Company, Danilo Scotti, director, gave a performance of 'Aida' in the Metropolitan Theatre on May 17. Principal roles were taken by Renata Flandina Ruisi as Aida, Louise Bernhardt as Amneris, José de Gavia as Radames, Claudio Frigerio as Amonasro, Nino Carloni as Ramfis and Giuseppe DalleMolle, the King.

The Oratorio Society gave Mendelssohn's 'St. Paul' in Grace Church on May 22. The Brown-Pembroke Orchestra with Roland A. Hueston, clarinetist, as soloist, played in Channing Guild House on May 14.

ARLAN R. COOLIDGE

Central Missouri Teachers College Celebrates Music Week

WARENSBURG, Mo., June 10.—Central Missouri State Teachers College Music Week celebration included a performance of Horatio Parker's 'Hora Novissima,' sung by the college chorus and accompanied by the College Symphony. Members of the quartet were Bernice Paddock Maledon, Lorna Beard, Clyde Neibarger and Harold Linton. Paul R. Utt, dean of the music department, conducted. On May 2 Charles Wakefield Cadman, composer-pianist, was heard in a recital of his own compositions. He was assisted by Clyde Neibarger, tenor, and Louise Schoen, pianist. Programs were also presented by the College Glee Club and Orchestra.

B. L.

RHODE ISLAND CLUBS OBSERVE MUSIC WEEK

Federation Sponsors Programs of Local Talent Concerts in Providence— New Officers Named

PROVIDENCE, R. I., June 10.—Under the chairmanship of its president, Ruth Tripp, the R. I. Federation of Music Clubs, co-operating with many organizations in the community, sponsored an impressive list of local talent concerts throughout Music Week from May 1 to 8.

Male Choruses gave a concert in Sayles Hall on May 1, an all-club program with Harp Ensemble was heard in the same hall on May 2, a program by members of the Providence Symphony and the Junior League Glee Club in Memorial Hall on May 3, a demonstration by the Community School of Music and works by the Amy Beach and Tembert Vocal groups in Nathaniel Greene Auditorium on May 4, an evening of music by selected organizations from the public schools in Central High on May 5, music by junior artists and clubs in Roger Williams Junior High on May 6, and a Young People's Concert by the R. I. Concert Orchestra with Miss Tripp as pianist and commentator, in the Pawtucket Senior High School on May 8.

In recent elections Ada Holding Miller of Providence was named president of the R. I. federation and Mrs. Ernest E. Chase, also of Providence, became the new president of the large and venerable Chopin Club. A. R. C.



Ada Holding Miller

two prizes, with the Rheinischer Sängerbund of New York scoring a close second place. Other groups gaining prizes were the United Singers of Philadelphia, Pa.; United Singers of Brooklyn; Concordia, Altoona, Pa.; Washington Sängerbund; Brooklyn Liedertafel; Schottener Männerchor of New York; Schweizer Women's Chorus, Brooklyn, and Mozart Damen Chor, New York.

Dr. Gotthart E. Seyfert, of Brooklyn, president of the Sängerbund, presented the prizes and trophies to the winning organizations at the Volksfest which concluded the series of events of the song festival.

F. C. B.

Lois Bannerman Plays with Nassau Philharmonic

Lois Bannerman, harpist, was soloist with the Nassau Philharmonic under George Porter in a performance of Debussy's 'Danse Sacrée et Danse Profane' at Hempstead, L. I., on May 7. On May 13 she appeared in a musicale at the Juilliard School of Music, and on May 6 was guest artist at a concert at Mepham High School, Bellmore, L. I. On May 1 she appeared as soloist on a program of the Pan-Hellenic Hotel in New York City, and on April 30 was one of seven soloists in a program given at the Beethoven Association.

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CITY SCHOOLS GIVE BROOKLYN CONCERT

Orchestra, Band and Chorus of Audition Winners Participate in Festival

BROOKLYN, June 10.—An audience of 5,000, or more including many education officials and members of the Municipal Art Committee, under whose sponsorship the event was held, crowded the auditorium of Brooklyn Technical High School on May 19 for a massed festival concert by the All-City High School orchestra, band and choral groups composed of several hundred competitive audition winners from New York City's academic high schools and ten vocational high schools.

In actual figures the orchestra included 110 students, the band 105, and the chorus 450, all of whom had met at Saturday morning rehearsals for several months in preparation for the gala occasion. In recognition of their artistic achievement the group has been invited to participate in the program of music for the New York World's Fair in 1939.

Concert a Tribute to Gartlan

The concert was a brilliant consummation of the significant efforts that have been made in behalf of the city's public schools under the personal supervision of Dr. George H. Gartlan, director of the board of education's music department.

The band, conducted by Albert Becker, played Fletcher's 'Festival Overture', Bach's 'Jesu, Joy of Man's Desiring' and a Fantasia from Bizet's 'Carmen'. The chorus, led by Peter J. Wilhousky, sang music by Tchaikovsky, Willan, Panchenko and Lvovsky. The orchestra was heard in Weber's 'Oberon' Overture, Carl Danielson conducting; the first movement of Tchaikovsky's 'Pathétique' Symphony, Philip Erlich conducting, and three Wagnerian excerpts, including the Prelude to

'Lohengrin', 'Ride of the Valkyries' and a Festival Prelude from 'Meistersinger' arranged by Max Krone (the last two with chorus), under Dr. Gartlan. **FELIX DEVO**

NASSAU ORCHESTRA IN DEBUT CONCERT

George Porter Smith Conducts New Symphony Formed by Philharmonic Society

GARDEN CITY, N. Y., June 10.—During the past season the Nassau Philharmonic Society, which recently completed its sixth year, established the Nassau Symphony as the first permanent unit of its kind in the county. Previously the society imported musicians from New York City, but last fall an orchestra of resident musicians was organized under the baton of George Porter Smith, the Philharmonic's permanent conductor.

The Nassau Symphony made its debut at the Hempstead Theatre on May 11 in a music festival that included besides the orchestra, a massed chorus of 225 voices, and as guest soloists Henri Deering pianist, who played the Schumann Piano Concerto, and Gean Greenwell, bass, who sang the part of Boris in the 'Coronation Scene' from Mussorgsky's 'Boris Godunoff'. Mr. Porter conducted an evocative reading of the Franck Symphony in D Minor and in addition to the previously mentioned works a chorale from 'Die Meistersinger'.

A preliminary morning concert on May 7 under Mr. Porter introduced the orchestra in a program based on dance forms in music and had Gloria Perkins, violinist, and Lois Bannerman, harpist, as soloists.

Among the choral groups participating in the festival on May 11 were the Long Island Choral Society, Maurice Garabrant, conductor; the South Shore Light Opera League, the North Shore Choral Club, the Singers Club of Plandome, the South Shore Choristers and South Shore Glee Club. Among the sponsors of music in Nassau county is the Garden City-Hempstead Community Club, Mrs. Lynde W. Tucker, music chairman.

Maxine Stellman Appears in Oratorio in Hartford, Conn.

Maxine Stellman, soprano of the Metropolitan Opera, was heard as soloist in Schubert's 'Miriam's Song of Triumph' and Rossini's 'Stabat Mater' in Bushnell Memorial Hall, Hartford, Conn., on the evening of May 2. The Hartford Oratorio Society and the Bridgeport Oratorio Society under the

baton of Harold Berkley provided the choral portions and the orchestra was composed of members of the Symphony Society of Hartford. Other soloists were Gertrude Berggren, contralto; Wesley Howard, tenor, and Lansing Hatfield, baritone. Myra Yaw was at the organ.

Miss Stellman also sang in the Verdi 'Requiem' at the University of North Carolina on June 5.

CHORUSES OFFER MUSIC BY BACH IN SUNBURY

Mendelssohn and Harrisburg Clubs Led by Roberts in the Mass and 'Matthew Passion'

SUNBURY, PA., June 10.—The Mendelssohn Club Chorus of Sunbury, and the Harrisburg Choral Society, John Lewis Roberts, conductor of both, participated in a festival of music by Bach on May 11 and 12.

On the first day the 'Passion According to Saint Matthew' was sung at two sessions, and on the second day, the Mass in B Minor was performed. The soloists for both events were Louise Lerch, soprano; Joan Peebles, contralto; Theo Karle, tenor; Dudley Marwick, bass, and Edward Rhein, bass. Robert McNally was the assisting or-

ganist and Edna M. Tressler was at the piano. The trombone choir of Sunbury played chorales before each session. All four sessions were held in the Zion Lutheran Church.

On May 24 the Mendelssohn Club with the Harrisburg Choral Society gave a condensed version of the Mass at Harrisburg under Mr. Roberts's direction in the forum of the State Educational Building. Forty members of the Harrisburg Symphony assisted.

Nicola Moscona Active in Europe

Nicola Moscona, bass of the Metropolitan Opera, is having an active summer season in Europe. He appeared at the Florence May Festival until May 20, after which he went to London to sing in the Verdi 'Requiem' under Toscanini. On June 6, he was scheduled to appear in 'La Sonnambula' in Rome and on June 29 and July 10, in 'La Gioconda' and 'Lohengrin' at the Terme Caracalla there. July 26, he is scheduled for operatic appearances in Bologna under Marinuzzi and on Aug. 3 and 4, for concerts in Ostend. On Aug. 7, he returns to Rome to appear in opera until Aug. 15. He will return to America early in September to fulfill operatic, concert and radio engagements.

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CINCINNATI SUMMER OPERA PLANS LISTED

Six Weeks' Season to Include Mainly French and Italian Works Led by Cleva

CINCINNATI, June 10.—The Cincinnati Summer Opera season will begin on June 26, with three operas scheduled for the first week. Rose Bampton, Metropolitan soprano, will head a cast presenting Verdi's 'Il Trovatore', assisted by Harold Lindi, tenor; Carlo Morelli, baritone, and John Gurney, bass-baritone. James Melton will sing the title role in Puccini's 'Madame Butterfly', aided by Rose Tentoni, soprano; Joseph Royer, baritone; and Lucille Browning, mezzo-soprano. The final opera for the week will be Gounod's 'Faust' with Sydney Rayner in the title role; Muriel Dickson as Marguerite; and Norman Cordon, Mephistopheles.

Fausto Cleva, choral director of the Metropolitan Opera, will conduct the orchestra and chorus, assisted by Angelo Canarutto, winter season conductor of the Chicago Civic Opera, and another unnamed conductor. Blake Scott will direct a ballet composed of twelve local dancers, assisted by Rosa Lee Raymond, premiere danseuse, of the Oukrainsky Ballet.

Eighteen Operas Scheduled

From sixteen to eighteen operas are scheduled for performance before the six-weeks' season closes on Aug. 6. Other singers include Armand Tokatyan, tenor; Angelo Pilotto, bass; Nicholas Massue, tenor; Lucille Meusel, mezzo-soprano; Pompilio Malatesta, baritone; Daniel Harris, bass; Lodovico Oliviero, tenor; Fidela Campigna, soprano; and Jose De Gaviria, tenor. Operas during the season will be divided principally between an Italian and a French repertoire, with Wagner's 'Tannhäuser', included.

Reservations, which began coming into the summer opera box office even before the season had been underwritten by subscribers, already have gone beyond figures set in former years, according to Oscar F. Hild, president of the opera association. Many seats have been bespoken by out-of-town music lovers.

JOHN P. RHODES

Sigurd Nilssen Sings in Montclair

Sigurd Nilssen, bass, was soloist on May 24, with the State Teachers College Symphony at Montclair, N. J. Under the baton of Emil Kahn, Mr. Nilssen was heard in an aria from 'The Magic Flute' and a group of songs by Grieg. The orchestra played Handel's Concerto Grosso No. 2, in B Flat, Haydn's Symphony No. 95, in C Minor, and a movement of Tchaikovsky's Fifth Symphony. Edna McEachern was piano accompanist.

Bernard Wagenaar to Teach at Colorado College

Bernard Wagenaar, composer, a member of the faculty of the Juilliard Graduate School, has been engaged as guest professor in the music department of Colorado College, Colorado Springs, for the summer session. The summer school will begin on June 20 and continue until July 29.

Erno Balogh to Open Concert Tour with Town Hall Recital

Erno Balogh, pianist, will start an extensive concert schedule next season

with a recital in the Town Hall on Oct. 7. Mr. Balogh has just completed his second American tour as solo pianist, which took him to twenty-three cities and university towns. A pupil of Bela Bartok and Zoltan Kodaly, Mr. Balogh was first introduced to the public in this country when he appeared as assisting artist with Lotte Lahman, Frieda Hempel and Grace Moore. He is now devoting himself exclusively to solo appearances and to composition.

COLLEGE ENSEMBLES APPEAR IN ITHACA

Coleman Conducts Cornell University Orchestra — Boyce Heard in Recital

ITHACA, June 10.—The annual Gerald Hinkley endowment concert of the Cornell University Orchestra took place on May 3 under George Louis Coleman. Highlights were the Prelude to 'Tristan' and Liszt's Second 'Hungarian' Rhapsody. The guest soloist, Elizabeth M. Love, harpist, played Ravel's 'Introduction et Allegro' brilliantly. Luther M. Noss was at the organ.

Bruce Boyce, baritone, appeared in recital at Willard Straight Hall on May 1. His program comprised a Handel aria, a group of Lieder, five Scottish ballads sung delightfully in Kreisler's arrangement, and a group of English songs.

McHenry Conducts Tchaikovsky

On May 22 the Ithaca College Orchestra, Craig McHenry, conductor, presented Tchaikovsky's Fifth Symphony. In a joint concert with the choir on May 28 the orchestra included Strauss's 'Tales from the Vienna Woods' and Rimsky-Korsakoff's 'Dance of the Buffoons'. Mary Aldrich Jones, soprano, was soloist with the orchestra. Shirley Miller, harpist, was also heard. At this same concert the Ithaca College Choir, Bert Rogers Lyon, conductor, sang Bach motets, English madrigals, and modern folk-song arrangements.

The second concert of the Ithaca College String Quartet was given on May 1, the program consisting of the Mozart C Major Quartet, K. 465, the Debussy Quartet, and the Schubert D Minor Quartet.

In a piano recital at Ithaca College on May 3, Isadora Schweitzer of the Junior High School faculty played the Beethoven Sonata, Op. 52, and short compositions by Chopin, Debussy, Leconte, and Brahms.

J. MURRAY BARBOUR

INDIANA SCHOOLS CLOSE

Music Students in Indianapolis Presented in Recitals

INDIANAPOLIS, June 10.—Closing recitals by students of music schools and private teachers have included artists of the Arthur Jordan Conservatory and the Bomar Cramer Studios. Bomar Cramer presented Louise Bernat, pianist, in a carefully chosen program of Scarlatti, Brahms, Scriabin, Bach-Busoni, Ravel, Blanchet, Debussy, Albeniz and Schumann.

Virginia Leyenberger, 'cellist and Alice Rayburn, pianist, played the Beethoven Sonata, Op. 53, and a group of Chopin works.

On June 3 Harold Triggs and his pupil, Marian Laut, were heard in a program of works arranged for two pianos. Composers represented were

J. S. and J. C. Bach, Bach-Hess, Bach-Saar, Bach-Langrish. The Saint-Saëns 'Variations on a Theme by Beethoven', Debussy-Ravel and Infante were heard. The programs sponsored by the Jordan Conservatory were given in the Odeon.

P.S.

Alice Tully Opens European Tour in Prague

Alice Tully, dramatic soprano, opened her European recital tour in Prague on May 20, with Arpad Sandor at the piano. She won a distinguished success before a large and cordial audience. The outstanding number on the pro-

gram was Chausson's 'Chanson Perpetuelle', in which Miss Tully had the assistance of a string quartet. Recitals in Vienna, Budapest, London and Paris were to follow.

Beal Hober Engaged for Berkshire Festival

Beal Hober, soprano, has been engaged to sing at the Berkshire Festival on Aug. 11, in an all-Wagner program with the Boston Symphony under Serge Koussevitzky. She will be heard in the last acts of 'Die Walküre' and 'Siegfried'.

Obituary

Miguel Fleta

BURGOS, SPAIN, May 30.—Miguel Fleta, operatic tenor, who was for several seasons a member of the Metropolitan Opera, died today at Coruña in his forty-fifth year. He was born in Abalate and studied at the Barcelona Conservatory, making his debut in Trieste in 1919.

Miguel Fleta sang at the Metropolitan during the seasons of 1923-1924, and 1924-1925, making his debut on Nov. 8, 1923 as Cavaradossi in 'Tosca' with Jeritza and Scotti. He had already been well known in Spain and Italy and in Central and South America. While at the Metropolitan he sang the leading tenor roles in 'Carmen', 'Pagliacci', 'Rigolletto', 'Romeo and Juliet', 'Manon', 'Cavalleria Rusticana', 'Aida', and 'La Bohème'. He was signed for the season of 1925-1926 but on his return to Spain, requested to be released from his contract on account of military service. An appeal made to the Spanish Government by the Metropolitan, through Ambassador Alexander H. Moore at Madrid, brought a denial that the tenor had been called for military service. The Metropolitan sued him for breach of contract and the suit was decided in favor of the opera management in 1931.

Preston Ware Orem

PHILADELPHIA, May 30.—Preston Ware Orem, composer, critic and organist, died of a heart attack on May 26, while he was conducting the Mastbaum Vocation School Orchestra in the premiere of one of his own works, 'Out of the West'. He was seventy-three years old.

Born in Philadelphia, he attended the University of Pennsylvania, receiving the degree of Doctor of Music there. From 1889 to 1895, he was organist of St. Paul's Pro-Cathedral in Los Angeles, but returned here in the latter year. He taught for a year at the Philadelphia Conservatory and from 1896 to 1905 at the Combs Conservatory. From 1900 he was editor and critic for the Theodore Presser Company and conductor of the Theodore Presser Choral Society. From 1901 to 1910, he was organist of the Walnut Street Presbyterian Church.

Baron Hans Paul von Wolzogen

BAYREUTH, June 5.—Baron Hans Paul von Wolzogen, for fifty years editor of *Bayreuther Blätter*, as well as being an author, playwright and critic, died here in his ninetyeth year on June 2.

von Wolzogen became one of the prominent standard bearers in the Wagner cause when in 1873, he visited Bayreuth on his wedding trip, although his official connection with the composer did not begin until 1877 when Wagner appointed him editor of the monthly which was devoted to the Wagnerian doctrines.

Born in Potsdam, Nov. 13, 1848, the son of the intendant of the Schwerin opera, he entered the University of Berlin in 1868, studying philology and mythology, graduating in 1871. Besides editing the magazine, he wrote a series of guides to the Wagner operas, and other works dealing with the operas and their composer. He

Dom Paolo Ferretti

BOLOGNA, ITALY, May 27.—Dom Paolo Ferretti, president of the Pontifical Institute of Sacred Music in Rome, died here in the railroad station on May 25, while en route to the International Eucharistic Conference of the Roman Catholic Church at Budapest. He was seventy-one years old.

Born in Subiaco near Rome, Dec. 3, 1866, he studied theology at the Benedictine College of San Anselmo in Rome and taught in the monastery at Torrechiara near Parma. In 1916, he became abbot of the Benedictine monastery of San Giovanni at Parma and was named special consultant to the Sacred Congregation of Rites by Pope Pius X in the preparation of the Vatican edition of the Antiphony. He was made president of the Pontifical Institute in 1911. He visited the United States three times, in 1925, 1927 and 1928, to teach courses at the Pius X School of Liturgical Music in New York.

Kyle Dunkel

Kyle Dunkel, organist and choirmaster of All Angels Episcopal Church for the last thirteen years, died in St. Luke's Hospital on June 4. Mr. Dunkel was born near Springfield, Ohio, fifty-two years ago and after graduating from Trinity School in New York, studied organ in Paris under Marcel Dupré. He held an important position in Dayton for several years and then returned to Paris to become organist of the American Church of the Holy Trinity, now the Episcopal pro-cathedral. After three years he returned to America and was organist of the Cathedral of the Incarnation at Garden City, L. I., for five years. He was a member of the American Guild of Organists.

Helen Hulser

Helen Hulser, secretary of the concert department at the Juilliard School of Music, died suddenly in hospital on May 11. Miss Hulser, who was born and educated in New York, had been connected with the Juilliard School since the summer of 1927, first as secretary to Ernest Hutcheson when he became Dean of the Graduate School, and later as secretary in charge of the Concert Department. A sister, Mrs. Karl Hill of Shanghai, China, and two brothers survive. Services were held at the Church of the Blessed Sacrament, New York, on May 14.

Harold J. Abrams

DALLAS, TEX., May 30.—Harold J. Abrams, vice-president of the Dallas Symphony Society, under whose auspices the Dallas Symphony orchestra functions, died suddenly on May 8, at his home here. Mr. Abrams was formerly a first violinist in the orchestra. He had been in ill health for several years.

M. C.

Hanna McCormack

DUBLIN, IRELAND, June 5.—Mrs. Hanna McCormack, mother of John McCormack, concert and opera tenor, died on June 2, at her home in Monkstown, County Dublin. She was in her eighty-third year.

New York Studios

Ethel Glenn Hier, pianist and teacher, presented a group of her pupils at a Mothers' Day recital in her New York studios on May 21. Special features of the program comprised a review of the Junior Harmony Classes which included scale building, melody harmonization at the piano, story of the troubadours and playing of their songs with original chord accompaniments, and two-piano quartets and duos. Solos were also played by Caroline Storms, Barbara Goodman, Peggy Charlton, Susan Horine, Dorothy Dietzel, John Ward, Alex Prochazka, John Housley, Bobby Kent, Teddy Prochazka, Betty Lou Kent, Dorothy Hawkins, Mary Jane Grim, Joan Carey and Lynn DeCesare. Charles Haubiel, the guest of honor, was heard in a group of his own compositions.

Helen Chase, teacher of singing, will continue her classes in her New York studio during the summer, according to her custom. Miss Chase's pupils are filling important engagements in the early summer season. Margaret Speaks, at present on a vacation in England, will resume her broadcasts over WEAF early next month. Frances Newsom, coloratura soprano, and Ralph McDowell, baritone, appeared before the New York Educational Alliance recently. Madeline Lindow, soprano, gave a recital of church music under the auspices of the MacDowell Club of Roselle, N. J., last month. Elizabeth Newberger, soprano, has been engaged for broadcasts over NBC. Katherine Cavalli is singing at La Mirage.

Carl M. Roeder, teacher of piano presented several of his artist pupils in recital at the Beethoven Association on the evening of May 20. The program, which included works of Mozart, Bach, Chopin, Brahms, Liszt, Bach-Busoni, Rachmaninoff, Griffes and Debussy was given artistic interpretation by Bobby Helps, Doris Frerichs, Natalie Rose, Lewis Hamvas, Rosetta Goodkind, Katherine Braun and Joseph Antmann. A group of his junior pupils was heard on May 28. These included Bobby Helps, Constance Kruger, Jean Haltheussen, Barbara Rothchild, Roma Kantor, Jean Robinson, Helen Greenspan, Irene Kantor, Judy Gilien and Jack Seaman.

The annual concert by pupils of the Arthur Baecht Music School, was given at the Marshall School, South Orange, N. J., on the evening of May 13. Those taking part included Donald MacDougall, Robert Hoffman, Ramon Tublitz, Herman Lagani, Donald Bickert, Claire Rich, Helene Dusko, Barth Elterich, Charles Reisch, Marry McKee and Emil Barberich, violinists, and Mrs. James MacDougall, Thomas Marshall, Mary Alcia, Ann White, Roselvn Schambach, Emily Elterich and Mrs. W. W. McKee. Ensembles were offered by

the string orchestra and the violin virtuoso class.

Kate S. Chittenden, teacher of piano, presented several of her artist pupils in her New York studios on the evenings of May 24 and June 3. At the first of these recitals was given a program of ensemble music which included Beethoven's Sonata, Op. 6, and Gavotte in F, a chorale from a Bach cantata, Sonata in D by Nardini-Ysaye, Wieniawski's Scherzo-Tarantelle and two Symphonic Pieces by Grieg. Those taking part were Geraldine Bronson Farley, Winifred Bronson and Florence Hubbard, pianists, assisted by Hugo Fiorato, violinist. At the second recital Hida Davis was heard in groups of piano numbers by Mendelssohn, Bach, Rubinstein, Chopin and others.

The Tuthill School for Oratorio, James A. Brown Tuthill, director, gave a concert in the Wurlitzer Auditorium on the evening of May 25, presenting Maunder's 'Olivet to Calvary' and Gounod's 'Gallia'. The soloists were Loretta Federici, and Augustine Jaquillard, sopranos; Richard Hanover, tenor, and William Dillon and Russell O'Brien, baritones. A chorus of nineteen members of the school assisted and the accompaniments were played by Alice Wightman.

Louise Arnoux, French disease has organized a group of young singers who are presented in concerts and radio programs featuring Folk and antique French music. The group was heard over station WQXR and also at the McMillin Theatre, Columbia University, on May 4. The group includes Mimi Berry, Judith Blake, Vivienne Block, Betsy Boger, Cynthia Chapman, Jean Ashworth, Althea Corwin, Edna Hagan, Ruth Halstead, Marilyn Herman, Patricia Likely, Priscilla Likely, Jean Meincke, Mounette Roussel, Ada Simmons, Evelyn Smith, Frances Tunnehill, Harris Berger, Walter Coan, Buddy Mangan, Robert Mayors, Nat Mintz and Stanley Povish. On May 21, they appeared at the Hotel Brevoort, New York, under the auspices of the American Association of Foreign Languages, and on May 22 they were heard on a coast to coast radio broadcast over station WJZ.

A summer course for piano teachers is announced in connection with Hartley House Music School, Annabelle Wood, director. The course will be given from July 5 to July 30, and the faculty will include, besides Miss Wood, Anastasia Nugent and Alice Howe.

Solon Alberti, teacher of singing, presented a group of his pupils in the fifth of a series of musicale-forums in his studio recently. The program was given by Madalyn Sharpe and Grace Herrington, sopranos, and Joseph Novenson, bass.

Pupils of Betty Paret, harpist, who have been heard in recent concerts include Emily Loomis, Emmy Lou Eschner, Nancy Schaefer, Mildred Bowen and Betty Steinway.

Artist pupils of Alexander. Lipsky, teacher of piano, recently appearing in recital include Carol Dickson, Claire Markowitz and Ethel Elfenbein.

Podolsky Pupils in Historical Piano Series

CHICAGO, June 10.—In programs illustrating the evolution of the piano sonata given under the direction of Leo Podolsky from May 17 to 22 in Sherwood Recital Hall, the following students participated: Velta Press, Janet Huthart, Gladys Zerbel, Dennis Andal, Charles Galloway, Madeline Perazzi, Kathryn Dyer, Hannah Joseph, Frances Ross, Florence Smith, Merriem Luck, Marley Johnson, Irma Youngfelt, Mary Beutler, Augusta Frank, Frieda Wall, Wade Parks, Agnes Wardroper, Margaret Wickersham, Harold Berlinger and Bernice Roserborough.

Pupils of Wager Swayne Heard in Recitals

Pupils of Wager Swayne, teacher of piano, have been heard in a wide variety of

concerts recently. Emile Baume, pianist, gave a recital in the auditorium of the Royal Conservatory of Brussels. This was in memoriam of Mr. Swayne's sister, Mrs. Harold Lomas. Pauline Morgan appeared with Robert Johnson, baritone, at Community House, Wabung, N. J., and also gave a program for the MacDowell Club at the residence of Mrs. Edgar Craven at Mountain Lakes, N. J.

Westchester Affiliation of David Mannes School Adds to Faculty

NEW ROCHELLE, N. Y., June 10.—The Westchester Affiliation of the David Mannes Music School, Ralph Wolfe, director, has added the following members to its faculty for next year: Rose Dirman, Elinor Eglinton, Willard MacGregor, John Marsh, Wolfgang Rebner, Martha Whittemore, Mariet Xavier, John Barnett, Aaron Gorodner, and Victor Just. A wind instrument department will be an addition to the school next season, as will also be the Layman's Courses, organized by Mme. Olga Samaroff Stokowski, and classes in chamber music.

Settlement Music School Holds Summer Session

The Settlement Music School announces the opening of its summer session on June 13, to continue until Aug. 1. Registration for next season will begin on Sept. 12, but applications for admission may be made now.

F. H. Haywood to Teach At Eastman Music School

To Leave for Rochester Upon Completion of Season in Hollywood

HOLLYWOOD, CAL., June 10.—Frederick H. Haywood, who taught voice for many years in New York City, first season of teaching in Hollywood on June 18. He will conduct courses at the Eastman School of Music in Rochester, N. Y., from June 27 to July 30 where he has been will conclude his on the faculty of the Eastman Summer School since its organization.

At the conclusion of the summer session in Rochester Mr. Haywood will return to Hollywood to conduct a special course for teachers.

Elmore Pupils Heard

PHILADELPHIA, June 10.—Dorothy Hornberger, organist, artist pupil of Robert Elmore, gave a recital at the Kynett Memorial Methodist Episcopal Church on the evening of May 16. The program included works by Boellmann Bossi, Bach, Ravanella, Yon, Boex and Dubois.



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Karlsruhe Opera Stages Jugo-Slavian Work



Jakov Gotovac, Composer of 'Ero der Schelm'



A Scene from the Second Act of Gotovac's Light Opera as Staged in Karlsruhe



Dr. Thur Hennighossen, Intendant of the Baden State Opera in Karlsruhe

Opera Based on Book by Milan Begowitsch Given for First Time in Germany—Preserves National Atmosphere—Koehler Conducts Performances

By GERALDINE DECOURCY

KARLSRUHE, June 1.

ON April 4, the Baden State Opera in Karlsruhe sponsored the first German production of the light opera, 'Ero der Schelm', by the Yugoslavian composer, Jakov Gotovac, conductor of the Zagreb Opera and the Academic Choral Society with which he toured Germany in 1926. Besides being the first production of this work in Ger-

many, it was also the first time a Jugo-slavian work of this scope has been given on a German stage, although smaller works in the nature of ballets, etc., have been presented from time to time.

The opera is based on a book by Milan Begowitsch and centres about a national hero of the stamp of Till Eulenspiegel, which always gives unlimited opportunities to the librettist to fashion a text upon which to hang a variegated assortment of native facts and fancies. While the book is thin in dramatic substance, it preserves the national atmosphere with the fidelity of 'The Bartered Bride' and kindred works. The musical construction, as may be surmised, is simplicity itself, and the score rolls merrily along to the keynotes of melody and rhythms interspersed with several

orchestral episodes of some originality and charm.

Score Based on Folkmusic

The scene was laid in the plains at the foot of the Dinara Mountains in Dalmatia where the native customs have remained unchanged for a century or more. Gotovac, like Kodaly, is an apostle of folkmusic, and being primarily bent on exploiting the music of his land, drew lavishly from the rich treasures abounding in this picturesque district. In so doing, he showed a clever, if not overly brilliant hand in fusing the simple folk music forms with the more complicated vehicles of modern orchestration. As the folk music of the Balkans is inseparably linked with the dance, works of this kind, written and scored to appeal to popular taste, go in for a

comprehensive display of dance rhythms and as succulent a melodic treat as direct imitation can attach to such commonplace flowers of the dramatic field as every-day happenings in a familiar idiom. In this respect, the Gotovac work ran true to form and can be taken as another variation of the folkmusic motive in a colorful native mixture of peasant costume and dance.

Erik Wildhagen staged the work in the decorative element it required, and Karl Koehler conducted with a lightness and verve that added the glory of motion to music which, easy to sing and naturally danceable, was always interesting and alive with movement. Among the many artists who distinguished themselves in the interpretation of the tuneful work were Karl Streib in the title role, and Hedwig Hillenhass.

Reich Dissolves Official Theatre Agency

Theatre Chamber Again Permits Independent Agents to the Number of Eleven—New Buehnennachweis Arranges Foreign Engagements of Artists

BERLIN, May 30.

ACCORDING to a recent ruling of the Reich Theatre Chamber, the official theatrical agency known as the Buehnennachweis, which served as a centralized agency exercising a monopoly over all phases of theatrical employment, has been dissolved and independent agents are again permitted, although the number is at present limited to eleven.

The leading organization, known as the Buehnennachweis of the Reich Theatre Chamber, is under Ernst Kuehnly and is the only one that is permitted to arrange guest performances of German artists abroad and foreign artists in Germany. It also has full charge of choral organizations, concert dancers and dancing groups.

Licensed Agencies Listed

The other licensed agencies are Otto Rothe, Hugo Miklas, Carl Braun (formerly of the Metropolitan Opera), Emil Birron, Felix Ballhausen and Fritz Zohsen in Berlin; Paul Kolkwitz in Munich, Karl Rosen in Frankfurt, Ernst Wendorf in Cologne and Willy Remmert in Breslau. All these agents

are under the immediate control of the Theatre Chamber, but in all other respects are perfectly independent.

The centralized agency, which was once hailed as a cure-all for the many evils of theatrical employment, resulted in a complete stagnation in this activity since experience showed that all but 5 to 20% of the members of the ensembles of Germany's two hundred odd opera houses were stationary, which is contrary to the policy of progressive production which requires an annual change of from 10 to 40%.

Examination Now Required

The German stages employ from 12,000 to 14,000 artists with fixed annual contracts. In addition there are 8000 more without fixed engagements. The regulations of the Theatre Chamber now prevent unprepared applicants from obtaining engagements as they must all pass an examination before being given membership in the Theatre Chamber. According to one of the most experienced agents in the field, there are now about 3000 artists with fixed engagements who obtained positions under the more or less lax requirements of the official Buehnennachweis, who are altogether inadequate from an artistic standpoint. Furthermore, there are from 2000 to 3000 among the 8000 unemployed who can qualify in every respect but must await the required vacancy resulting from the normal expiration of existing contracts.

The number of foreign applicants, from Hungarian, Scandinavian, Czech-

isch, and other stages and operatic organizations is steadily increasing owing to the many financial advantages offered by the German theatres.

GERALDINE DECOURCY

BELGIAN GROUP HOLDS INTERNATIONAL CONTEST

Brussels Piano Quartet Offers Prizes in International Competition for New Works

BRUSSELS, June 1.—The Belgian Piano String Quartet of Brussels is holding an international competition for a piano quartet in honor of its tenth anniversary. The first prize is 8,000 Belgian francs and the second 3,000. The quartet should last from twenty minutes to half an hour and manuscripts should be sent to M. l'Huissier de Lobel, 14, rue Van Moer, Brussels, Belgium, before Oct. 1. All works will be judged anonymously by a group including Joseph Jongen, Alfredo Casella, Arthur Honegger, Willem Pijper and Alexandre Tansman.

The quartet is made up of G. Mombaerts, pianist; E. Harvant, violinist; C. Foidart, violist, and J. Wetzels, 'cellist. In offering these prizes, the quartet wishes to enrich its literature. Composers of all ages and nationalities are equally eligible. The competition is under the patronage of the Belgian Minister of Education.

Potsdam to Have a Music Festival

BERLIN, June 1.—A music festival will be held in Potsdam from June 20 to 27, modelled on the Potsdam Festival

held under the aegis of Frederick the Great and Friedrich Wilhelm IV. The concerts will be under the direction of Prof. Edwin Fischer and will be held in the Rococo Theatre of the New Palace, the Garrison Church, Potsdam Theatre and the courtyard of the Imperial Palace. The program will include Bach's six Brandenburg Concertos played by Fischer and his chamber orchestra, and one concert by the Berlin Philharmonic, with Furtwängler conducting. G. DE C.

Bornschein to Go to Hawaii to Prepare Choral Work

BALTIMORE, June 10.—Franz Bornschein, Baltimore composer and faculty member of the Peabody Conservatory of Music, whose recent prize composition, 'Outward Bound', has been selected for performance by the Gleemen of Honolulu, Verne Waldo Thompson, conductor, has been invited to come to Hawaii as guest conductor to prepare the work for presentation. Mr. Bornschein's 'The Sea', a choral cycle with symphonic treatment, based on four poems by W. E. Dimorier, was given its first hearing recently at Milwaukee, by the Symphonic Male Chorus, Alfred Bergen, conductor. The work is scheduled for performances in Salt Lake City, at Los Angeles, and at the New York University this fall. Mr. Bornschein has been commissioned to compose two a cappella works for the proposed tour of the Juniata College Choir, Huntington, Pa. The two works are 'Thou Comforter' and 'Light Serene', the texts being translations from old Latin poems.